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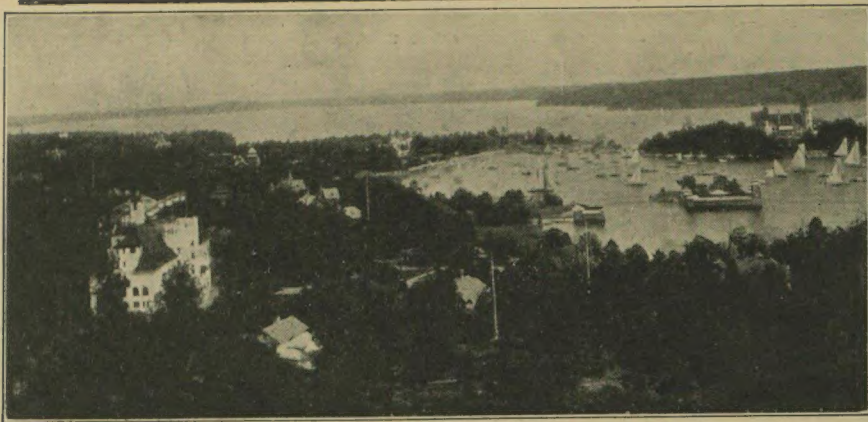
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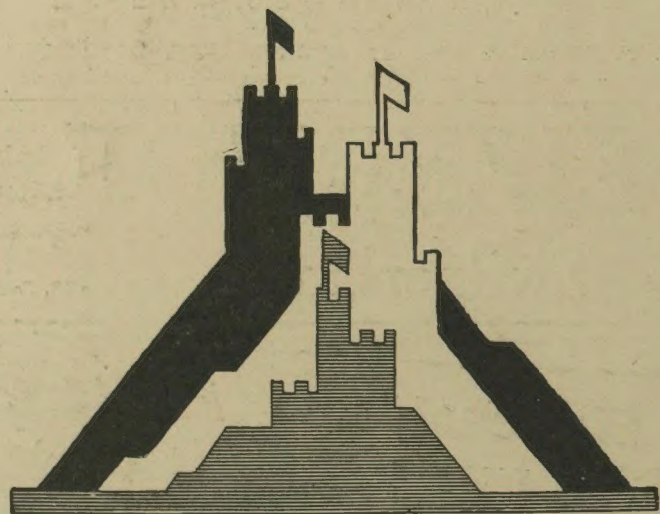
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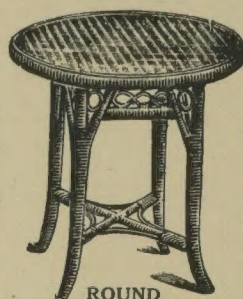
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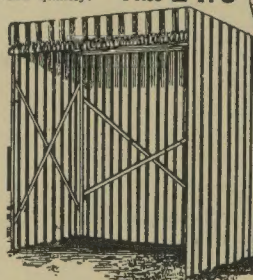


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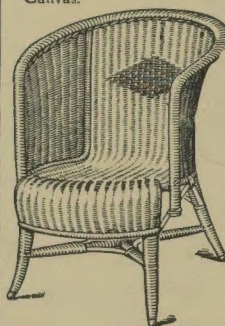


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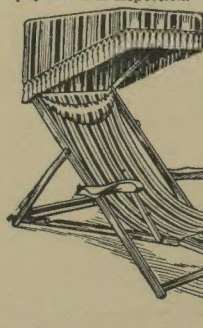


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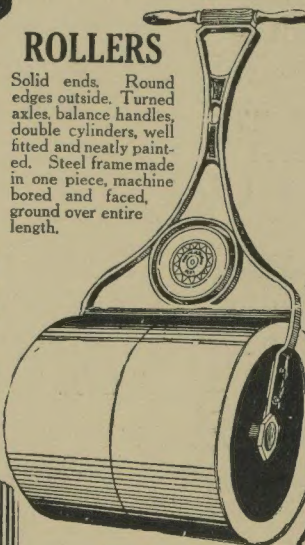
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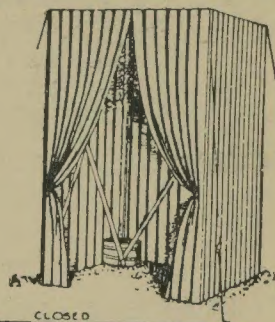
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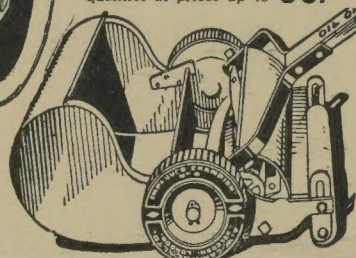


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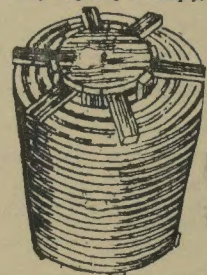
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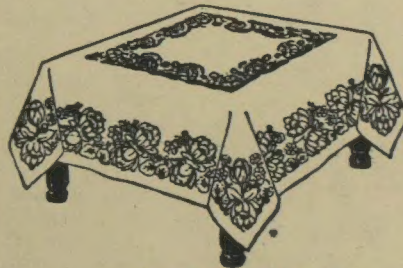
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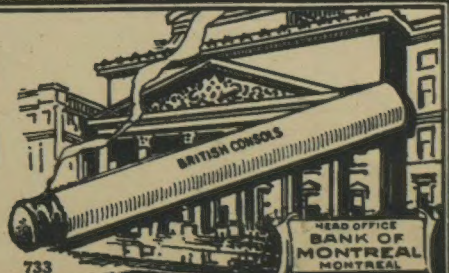


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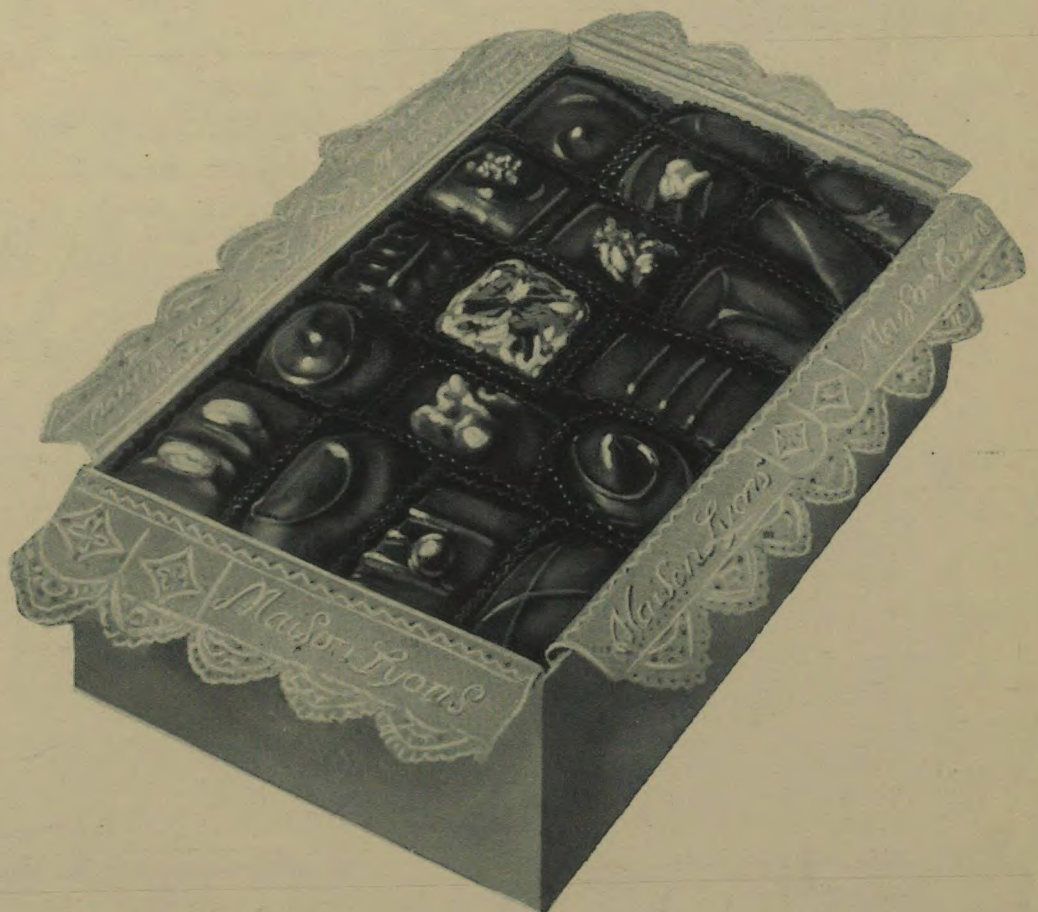
(1734-1802)

Painted about the year 1779, it represents the eldest daughter of Nicholas Ramus, page to George III. The picture was sold in 1882 for 1320 guineas.

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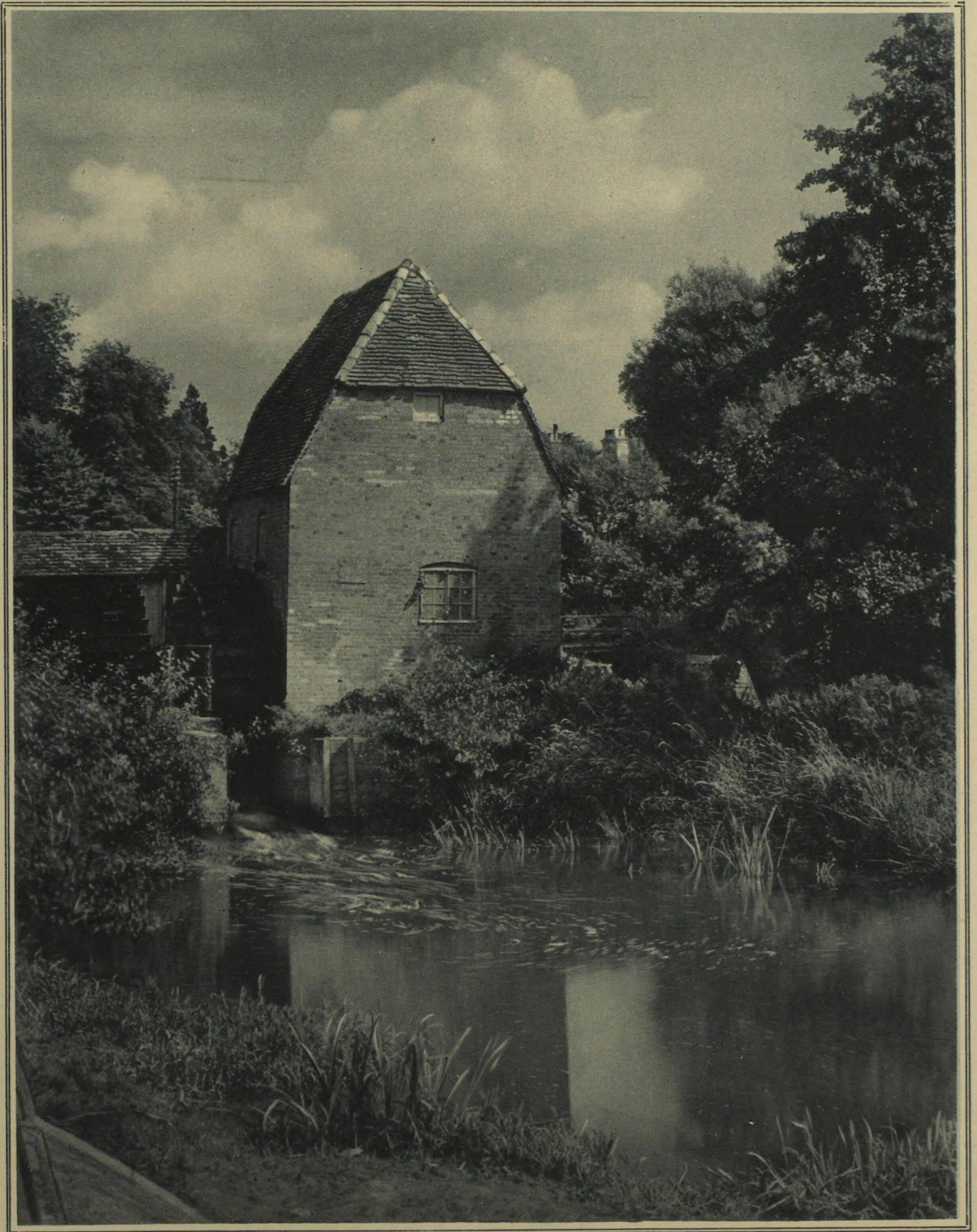
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 5, 1926.

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TO BE CLOSED AFTER SEVEN HUNDRED YEARS: THE OLD MILL AT COBHAM—AN IDYLIC PHOTOGRAPH.

There is something pathetic in the thought that this picturesque old mill, whose wheel has been turning, it is said, during the last seven hundred years, should now be doomed to inactivity. The mill, which stands on the River Mole, finds honourable mention in all books on the beauties and antiquities of Surrey. Thus, in "Highways and Byways in Surrey,"

Mr. Eric Parker says: "At Cobham you can scarcely see the Mole when you are in the village, but there are few prettier glimpses of the stream than the brimming pool by the road outside. A grey mill stands in the stream." Not far away is Pain's Hill, where Matthew Arnold spent the evening of his days.—[FROM A PHOTOGRAPH BY EDGAR AND WINIFRED WARD.]



By G. K. CHESTERTON.

I WONDER how many people have noticed that a famous quotation from Gibbon can now be classed with the fulfilled prophecies—or rather, what is even more mystic and oracular, with the half-fulfilled prophecies. I say a quotation from Gibbon, for I fear it would be more misleading to call it a passage in Gibbon. Gibbon is now a classic; that is, he is quoted instead of being read. The thing most commonly quoted is an unusually stark and startling lie: the story which identifies St. George with an Arian who was a swindling contractor. It is still sometimes quoted as a truth; though it is hard to understand how anybody with even the most superficial sense of history could ever have thought it true. Supposing, for the sake of argument, that the Church had been enthusiastically eager to canonise a swindler, it would have been quite impossible for her to canonise a heretic. But more often nowadays it is quoted as a lie; for the historian's cold hatred of the Christian tradition has begun to be felt and allowed for; but, as it is one of the few things quoted at all, it might be held to imply that the whole history was a tissue of lies. And this would be quite as unjust to Gibbon as Gibbon was to George. But there has been a reaction against that Age of Reason, in which we may lose even those parts of it that were really reasonable. Whatever else we may say of our own age, for good or evil, nobody is likely to call it an Age of Reason. The later French Pantheists called Voltaire a barbarian, exactly as Voltaire had called Shakespeare a barbarian. And in the same way even the "Decline and Fall" has already declined and fallen.

But there is one other quotation from it that still deserves to be called a popular quotation. Being a popular quotation, it is probably a popular misquotation. Such a thing is normally misquoted; and I will here, to the best of my humble ability, misquote it. I have not got the book within reach; and I would not be bothered to look through the whole six volumes even if I had. But it is a passage in which he remarks, in a sort of parenthesis, that the family of Henry Fielding was connected in some way with the Imperial House of the Holy Roman Empire; and admits that the great princes of the dynasty might smile at the connection; "but the romance of Tom Jones, that exquisite picture of life and manners, will outlive the palace of the Escorial and the imperial eagle of Austria."

Well, it has already outlived the imperial eagle of Austria. That half of the defiant prediction has already become a definite and rather dull fact; almost in the way of an anti-climax. And it could not but cross my mind, like a cloud of some strange shape crossing the sky, when I stood recently under the ranked and rigid columns of the Escorial, that strange Spanish palace built by the harsh whim of one of the strangest of Spaniards and of men. Philip the Second

not only dedicated it to St. Laurence, but built it in the shape of a gridiron. And I realised something appropriate in the image, beyond the suggestion of something in the King's own life of stiffness and of suffering. Señor Junoy, the distinguished Catalan writer, said to me, with great imaginative insight: "It seems so cold, and yet it is so ardent." Philip's gridiron, almost like Pickwick's warming-pan, was a cover for hidden fire. The very coldness of the surroundings accentuates that contained intensity.

Others besides myself have often remarked on the curious fact that the guide-books and note-books of travel, and all the countless sketches and photographs and similar records, never seem to tell us the thing which seems most striking when it strikes the eye. I had heard about Philip the Second and the Escorial, and other elements in the picture; but I conceived a picture of Spain rather as if it must be

Yet there was nothing extravagant or fantastic in his architectural achievement; it was too sternly classical to be classed even with the Baroque. It is said that he sat outside watching it being built, with the plans in his hand and his gouty foot on a stool; jealously vigilant to see that not a curve of too much exuberance should soften that terrible rectangle. A curious and not very pleasant person, though genuine in his way; but he did great harm in one respect. He was a Puritan on the wrong side; that is, he was on what I should call the right side, but it was not the side of the Puritans. He was so very unlike most Spaniards that of course he has come to stand as a type of all of them. And under the shadow of his mere individuality we forget the real light and shade in the whole picture. We forget that his religious enemies were mostly Calvinists and men even more gloomy than he, and gloomy on principle as well as by accident. In his

unlucky version of the legend of St. Laurence, he was himself so much more like a persecutor than a martyr that he made any martyr look like a saint. We forget that most of the martyrs were Calvinists, who would have built something much more inhuman than the Escorial, only they were too inhuman to build anything at all. Perhaps he also forgot that, in the original legend, St. Laurence joked on the gridiron.

I think the prophecy of Gibbon, like the prayer of somebody in Virgil, will be half fulfilled and half scattered to the winds. I do not anticipate the decline and fall of the Escorial; I think it would take a good deal to remove that formidable object, a good deal more than is needed for the rather artificial revolution that altered an Austrian postage stamp. For Spain is fortunate in having had her decline and fall, and being now (I think) quite clearly rising

once more. The Escorial has survived the fall, and there seems no reason why it should fall with the resurrection. But I do certainly hope that in another sense its shadow may grow a little less, as has the shadow of the imperial eagle. For a long time past the Escorial had stood for Philip the Second and Philip the Second had stood for Spain. Whatever is harsh or sombre in this one particular palace of this one particular prince has been associated with a whole people, who are not, in fact, in the least harsh or sombre, but in many ways exceedingly genial and generous. He was not at all a typical Spaniard, any more than Louis XI. was a typical Frenchman, or Henry VII. a typical Englishman—or even Welshman. But the imperial eagle has come to seem a bird of ill omen, and his castle a ruin fit for the nesting of such fowls of night. I certainly hope that, as an international impression, that error will pass away, and that Gibbon's prophecy may yet serve to remind us that Spain is the home of the picaresque romance, or rambling comedy, and is not as gloomy as the Escorial, but as jolly as Tom Jones.



AFTER THE CHRISTENING OF PRINCESS ELIZABETH, INFANT DAUGHTER OF THE DUKE AND DUCHESS OF YORK: A FAMILY GROUP AT BUCKINGHAM PALACE, INCLUDING THE KING AND QUEEN AND OTHER SPONSORS.

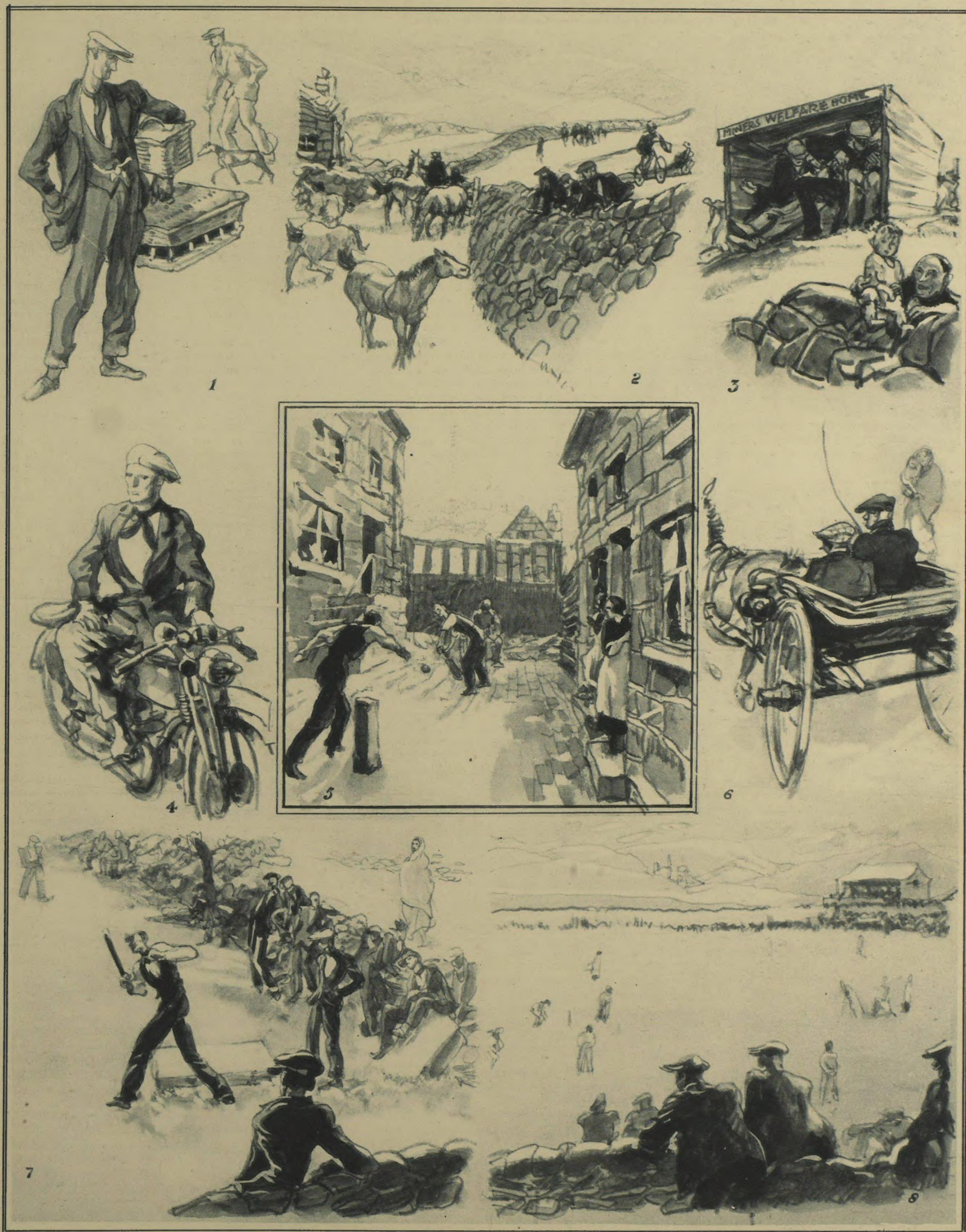
In the front row (from left to right) are Lady Elphinstone, the Queen, the Duchess of York holding Princess Elizabeth, the Countess of Strathmore, and Princess Mary Viscountess Lascelles. In the back row are the Duke of Connaught, the King, the Duke of York, and the Earl of Strathmore. Their Majesties stood sponsors for the child, along with Princess Mary Viscountess Lascelles, the Duke of Connaught, Lord Strathmore (father of the Duchess of York), and her sister, Lady Elphinstone.—[Photograph by Vandyk.]

a picture of Seville. I thought vaguely that everything would happen in the summer and there would be a background of orange-trees and a hint of Moorish architecture. I had seen hundreds and hundreds of sketches and pictures of Spanish scenes, often probably of these identical Spanish scenes; and yet somehow the primary point of the whole impression had never pierced.

Nobody had ever told me—at least, nobody had ever told me so that I realised and remembered it—that the Spanish King had done something altogether unique and even unnatural when he built in such a place and in such a style his grim gridiron of stone. Nobody had made me understand that he had built a palace almost on the top of a mountain, far away upon naked and sterile heights only approached by rocky and ruinous roads like mountain passes. He had built a palace where anyone else would have built a hermitage. Like a madman, he had reared his tower of pomp and pride in a howling wilderness, where he might literally hear the wolves howl.

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DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



AMONG THE MINERS OF THE WEST RIDING DURING THE COAL STRIKE: PASTIMES AND AMUSEMENTS IN THE BARNSELY AREA.

As noted on page 963, Mr. Steven Spurrier's drawings represent only his own impressions of strike conditions in a particular district of Yorkshire, and are not necessarily typical of every coal-field. His titles for the drawings given above are as follows: (1) The pigeon fancier; (2) Visiting pit favourites in their strike quarters; (3) A shelter in the allotments; (4) A motorist; (5) Cricket at home; (6) Bowling along the highway in a dog-cart; (7) Tipcat—a favourite game; and (8) The national game. Fuller details of the general state of affairs in and

around Barnsley during the strike are to be found in Mr. Spurrier's article on page 962. When the strike began, a "Times" correspondent wrote (on May 2): "The Barnsley area is probably as well situated as any in the country to withstand the stoppage. The pits here have been on full work for a long time, and, though the men complain that their wages are far too low, it is a fact that most mining families have a nest-egg somewhere, either in cash, in the co-operative society, or even in the public funds."—[Drawing Copyrighted in the United States and Canada.]

YORKSHIRE MINERS IN STRIKE TIME.

AN ARTIST'S IMPRESSIONS OF A COAL AREA IN THE WEST RIDING.

By STEVEN SPURRIER, R.O.I., OUR SPECIAL ARTIST.

THERE are many differences of opinion as to the real value of impressions, but, from experience that has been mine, I have come to the conclusion that first impressions are generally best. Perhaps one goes to a fresh country with a fresh eye and mind open for the things out of the ordinary, coupled with the spirit of adventure that must always accompany the artist in his search for material.

The first thing that struck me in a recent visit to the West Riding of Yorkshire was that here was lovely hilly country, high above the sea level, open, no doubt, to the biting northerly and easterly winds in winter, but nevertheless a healthy place—a place where after work the leisure can be taken at your very door, with as much oxygen as it is possible to get in any industrial area. In comparison I thought of all those whose work lies in great towns, who live in huge blocks of dwellings situated in the heart of those great towns, who cannot have the privilege of breathing pure air (unless they are lucky enough to get a holiday by the sea) from one year's end to another.

Of course, in many of the English and Scottish coal-fields health conditions are not nearly as good as in this large district of the West Riding. Undoubtedly, there is much distress prevailing in parts of the country—Somerset, Warwickshire, Staffordshire, Lanark, and elsewhere.

Another impression of this West Riding district was the quietness of the miners. They are undoubtedly feeling the strain of inactivity acutely, but are putting up with it, and such privations as there are, with the best of good humour—and good humour is a very great gift to us all. Particularly a high tribute must be paid, in my mind, to the wives and mothers of the men. Their unfailing vitality, good humour, and—shall we say?—liveliness; their industry, scrupulous cleanliness, thrift, and sense of order, do an immense amount to help the morale of all concerned. In all the villages the men are to be seen standing, sitting on benches, and on the picturesque, low stone walls, conversing. Others are attending to their allotment gardens, and where the cottages are newly built and in many garden suburbs they are taking the opportunity of laying out their gardens tastefully. One sees them taking their seedling plants in pots and boxes to plant out in the new gardens.

Cricket of all types finds the utmost favour, chiefly, of course, among the younger men. The national game is played in many quaint corners, sometimes on a good pitch, with the players suitably dressed in white flannels, pads, and gloves all complete, and umpires in white coats, the spectators watching from the shelter of a pavilion. But, whether in the pavilion or not, onlookers are very keen on the game. In other places the ground is not so level, and, of course, the game is all the more exciting. There are improvised stumps, flannels are not the order of the day, and perhaps pads are more the exception than the rule; but the same keenness prevails.

With others the sport of pigeon-flying is of paramount interest, and has many adherents. The owners of the birds will walk miles out into the country along the hilly roads—in fact, they walk all day—carrying their baskets. Then at stated times and places they let their birds go, and when all the birds

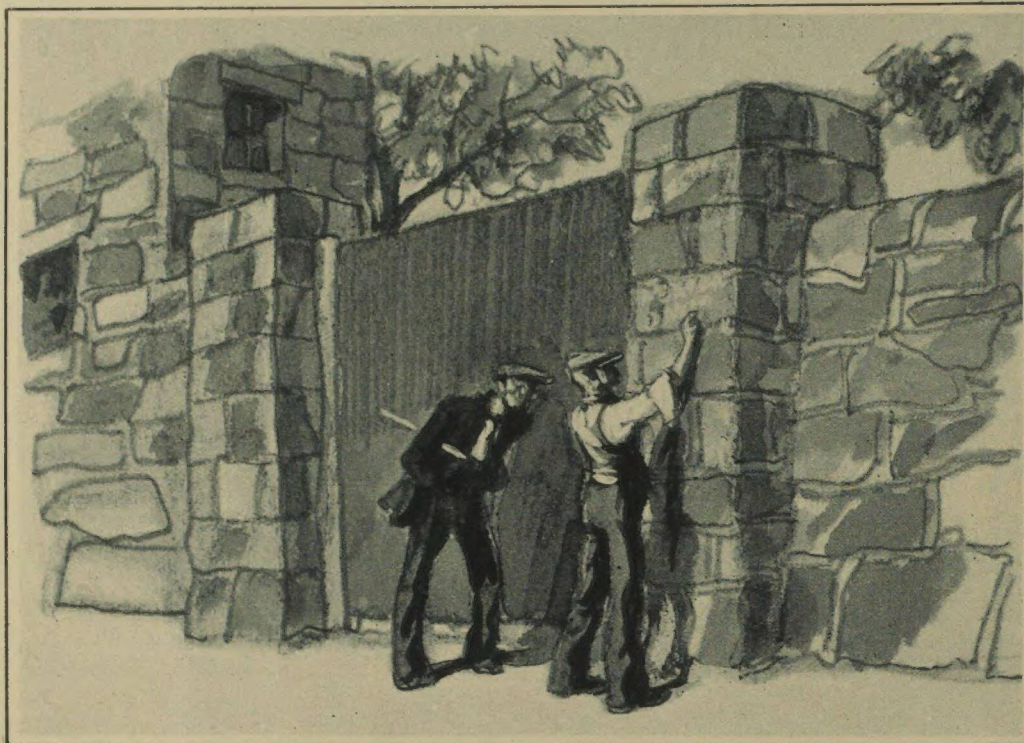
highland roads breathing the beautiful air and enjoying the country. Of course, there is a fair sprinkling of "push bikes" with rakish handle-bars and coloured enamelled points, and a few motor-cycles, but of these latter there are very few. Probably some have disappeared "up the spout" to help tide over the urgent and difficult time; also petrol is another expense.

Another sign of the period of stress is that very little smoking seems to be indulged in. Tipcat is another favourite pastime, with a large flat stone as base. Those who are not cricketing, gardening, and so on, go for long walks on the roads, lanes, and field and wood paths, for there is a good sprinkling of timber over the hills. Groups of men and women may be seen taking their constitutionals. As before stated, the country is so hilly that these parties can be seen at quite a long distance, and they are almost always accompanied by a dog. These animals are sometimes of the whippet species, that clean-cut, racing, miniature greyhound type, with a rakish, deep collar, and often on a lead.

It is said that the towns are feeling the pinch in the way that very little business is being done other than absolute necessities in most quarters. What is very noticeable is the healthy look of the children and their general air of well-being. In some places, it is said, the children are being fed at the schools. There must be much anxiety among the women, but all is quiet and life goes on as well as it possibly can. An event of the day is the return of mother from the marketing; she may have had a long walk with a basket of no light weight, and her shawl over her head. Perhaps she has met friends with news, and that means much to her household. Eager questions are fired at her and repeated before she has had time to reply, and the family comments on the news, the contents of the basket, and a hundred-and-one topics. Some very little girls wear a shawl over their heads just like their mother, but pinned under the chin.

A good deal of time is spent in searching for fuel. Coal of sorts may be obtained by dint of hard work amongst the refuse heaps in the vicinity of the mines. Whole groups of men and women, youths and girls, can be seen hard at work all day unearthing scraps of indifferent coal which they pack into sacks. These are transported in many conveyances—prams, wheel-barrows, boards on very little wheels, little flat two-wheeled lorries drawn by small hardy ponies, and sugar-boxes on pram wheels. If the catch is more than the carriage can take in one journey, some of the party stay behind on guard till the conveyance returns. And so the traffic goes on all day. Often three

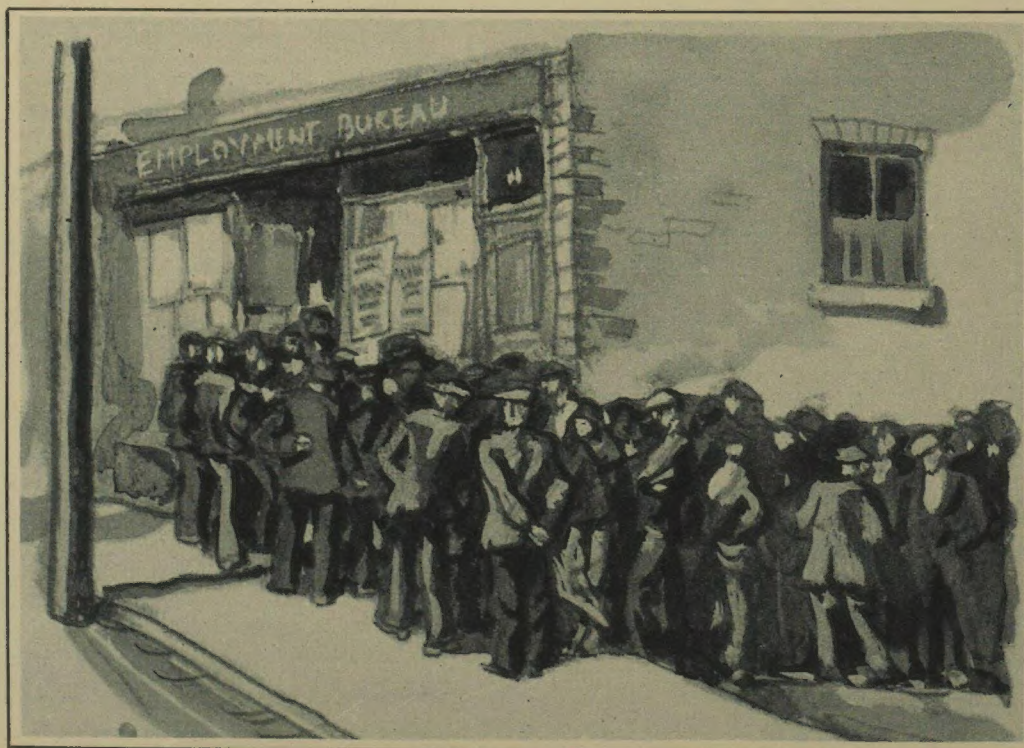
pairs of young hands and three willing backs are needed to get a barrow or box up these steep hills to the out-house or the stove that cooks the meals for the little people who have helped to carry on.



STRIKE PAY ARRANGEMENTS: CHALKING A NOTICE ON THE GATE-POST OF A ROADSIDE INN YARD.

The notice ran: "The next Pay Out will be at Barnsley, June 5th."—[Drawn by Steven Spurrier, R.O.I.]

are released they will tramp their miles back again, perhaps by other roads or by cross cuts through steep field paths. For this is a country with sudden steep little hills and queer little steep stone bridges over the canals. If travelling by bus or charabanc, it is quite possible you will be asked to alight and let the vehicle proceed over the bridge without the combined weight of the company.



ALL THE EMPLOYMENT OFFICES HAVE CROWDS WAITING TO BE ATTENDED TO: A TYPICAL QUEUE IN A YORKSHIRE TOWN.

Drawn by Steven Spurrier, R.O.I.

The miner does not much patronise the bus or charabanc now; he can't afford it. Sometimes it is possible he may be in possession of a quaint, old-fashioned sort of buggy and a fast trotting pony, and in this he and his companions will bowl along the

LIFE IN A YORKSHIRE COAL-FIELD DURING THE STRIKE: DOMESTIC SCENES.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



AMONG THE MINERS OF THE WEST RIDING DURING THE COAL STRIKE: DOMESTIC INCIDENTS IN THE BARNSELY AREA.

Mr. Spurrier's drawings on this page and on page 961 illustrate the scenes described in his article opposite. They must not, of course, be taken as representing conditions in all the coalfields of the country, but are merely the result of his own observations, made on our behalf, in the neighbourhood of Barnsley. This town is the centre of the older Yorkshire coal-field, and the headquarters of the Yorkshire Miners' Association. Barnsley is also the home town of

Mr. Herbert Smith, President of the Miners' Federation of Great Britain. There are some ten or twelve thousand miners living in the borough. For his sketches Mr. Spurrier supplies the following titles: (1) Private transport of coal; (2) Unearthing coal from refuse heaps; (3) More private transport; (4) Allotment gardening; (5) Mother's return from shopping; (6) Putting the "bake" out to cool; (7) The road to the refuse heaps.—[Drawing Copyrighted in the United States and Canada.]

V.T., A.P., H.H.A., AND SOME OTHERS: VIOLA TREE MEMORIES.

"CASTLES IN THE AIR." By VIOLA TREE (MRS. ALAN PARSONS).*

THERE has been some talk of the H.H.A. letters in "Castles in the Air"—as though they were akin to the memoirs of "Margot." In sober truth, Lord Oxford's contributions to Mrs. Alan Parsons's story of her singing days are comparatively negligible. V. T. herself sums up: "Naturally Mr. Asquith's letters and his conversation were both such as one might address to a rather undeveloped schoolgirl. I think that my complete lack of knowledge of fundamental things was what interested him and rested him. He called my mind 'an unweeded garden,' though he did not continue the



THE AUTHOR OF "CASTLES IN THE AIR" AS A SINGER: MISS VIOLA TREE AS SALOME.

Photograph—by Varischi and Artico—Reproduced by Courtesy of the Publishers of "Castles in the Air."

quotation, 'things rank and gross in nature.' He liked to "Drive to Europe," as he had it, remembering that "the Persian Minister, after a crisis, had jumped into his carriage and said, 'Drive to Europe.'"

He was kindly and avuncular—and neither poppy nor mandragora—"in any dose, however copious"—would make him forget the fateful wedding date.

No; the "Prime" is *not* the thing. The value of this new revelation of youth is in the self-analysis that is in it.

The Introduction is frank. "I will try for a moment to look at things detachedly. The letters to A. P. were written by somebody very young, with only two ideas in her head—to marry the young man to whom they are addressed, and to become a singer. It appeared then to this thin, tall, arrogant somebody, whom I now can scarcely recognise as myself, that the world was made for her to achieve her ambition; that marriage to this particular person would only be achieved by singing, and that singing was only made worth while by the thought of achieving marriage at the end of it.

"At home he was thought too young to marry, being still at Oxford, and she was thought too foolish by some, too exceptional by others. Plans were being laid—the stage to reclaim her from singing, society to reclaim her from marriage. She, on the other hand, thought of her pilgrimage to Italy as a sort of Penelope's loom to keep other suitors and distractions away.

"The contrast between the writer and the receiver of the letter could not have been greater—he sombre, a scholar, reticent, dark; she with a 'take the wind out of your sails' manner, a prey to the nearest emotion, neither sensitive nor reticent, divinely tall and fairly fair, a loud voice, overwhelming health, a superb sleeper. Her only delicate things were her ankles and her vocal chords."

The ankles did not matter. The vocal chords did. Ever critical of the quality of her song, Viola Tree was now in love with it, now hating it. Again and again she would have given up, but anxiety for the future restrained her: there was that Civil Service exam. to be passed. Torn between teachers and timidity, in Heaven, on Earth, and in Hell, she lived a life of cruel uncertainties—"Oh, Lord! I am like Marie Bashkirtseff."

She had an inferiority complex, as the Freudians would have it: "Mme. A., who is a great musician, has heard me sing Strauss now, and says she is much impressed with my brain!"—"I am worried about my singing. I don't know that it is better; in the daytime it is so weak and froggy."—"Darling, my voice is going fast. . . . At my lesson I heard a strained, cracked sound, and it's either going to blossom out like a chrysalis—I mean like a butterfly—or it's going altogether." Thus the disillusioned. But there was a splendid determination: did not Poli, the doctor, say towards the end, after he had painted with nitrate of silver: "This woman would let me cut her head off if it made her able to sing"?

And with the will to succeed was the will to wait. Bernard Shaw—of whom Ludovici asked: "*Je crois que Shaw est entre Kiplin et Gwiilde, n'est-ce pas?*"—urged her on. "My dear Viola," he wrote—"I know all about that wonderful, perfected voice. I knew a man once who pursued it until he was within six months of conquering the world with it. He used to practise in Broadwood's piano stores in Pulteney Street, secretly and at night. He had not been satisfied with opera engagements—with Sarastro and Marcel and applause. On the very brink of the realisation of his dream the Truth stepped in with scythe and hour-glass; and lo! an old man lying dead in University College Hospital, and an elegantly dressed young Parisian in tears and perplexity saying, 'I am his son! If only I had known!' Viola (you are only a viola, and he was a contra-basso profundissimo) how can you be so deaf? Don't you know that there are no perfect voices, and never will be? . . . You say fright hardens your voice. Then in the name of common sense, O irrational Viola, why don't you take steps to get over the fright by singing in public—were it only at a street corner (where I learned to speak in public)—every day? You must assert all your personal peculiarities as merits and qualities, and not intimidate yourself by being ashamed of them as defects. All this nonsense about your marrying means simply that a mother's voice is richer than a virgin's voice; but a virgin's voice, like a boy's voice, is a very wonderful thing; and the singer who has not sung with it in the years of her first delicate and slender beauty has lost as much as the singer who has kept it too long, and let the change to motherhood escape her." Sage counsel; as wise as Lady Oxford's: "Take my advice about your lovely voice; don't train for vast places, but merely to reach the heart."

But Viola Tree felt that she was unready; she wished, if she were to conquer at all, to conquer in a night; and it must be noted that she did not receive much encouragement from the lordly ones of music. Ricordi praised her G and A, and tolerated her high C, but called her D, E, and F "impossible to Italian ears." Tosti found her too *molle*, too *comme il faut*, and left her in "a blaze of hope, fear, glory, etc." Strauss—"how unlike Wagner . . . who wore a laurel wreath as one might wear a skull-cap"—Strauss expressed the heart-sinking "*sympathique*"; and Mme. Strauss—"dressed in perfect white, attempt at English tennis dress; only, wonder of all wonders, a bunch of keys at her waist"—criticised: "One doesn't know whether she sings B flat or B natural." Then the knock-out blow from the Herr Doctor: "You sing like a good actress—not a singer. . . . I want for London a voice that is ready, not a growing, uncertain voice like yours."

Mme. Strauss envied the visitor's hat, and there was tea, with the best German *confiserie*; but it was difficult to hold back the tears.

Finally, a "great little triumph at Cormons, in "Traviata"; and, at Genoa, disaster—"To-night 'Salome'—For this part the management have engaged Anice Baron in place of Madame Viola Tree, who could not be appreciated by our public because of the very grave illness of her throat." Then two wires. V. P. to A. P.: "Useless, darling; hope travel home with Daddy. Tell mother gently." And the reply: "Most dear Viola, come home quickly."

One of the two ideas had had its little day; the other, happily, had been realised: "I adore and worship you, and should be content to be in a coffin with you."

Altogether, to use a phrase worn thin, yet still good coinage, "a very human document"; and a document well illuminated. There will be many "Mme. A.'s" to be impressed with the brain; and many others to appreciate the memories. Let us note:

"Mme. A. has suddenly plunged into the *mezzo* idea about my voice; she says that when she sees me she sees Delilah, which makes me laugh. What would England say—slim, Northern stained-glass window *me* as Delilah!"

"We are at Santa Margarita, at the Hotel Verdi, seeing Max. He leads an ideal life, amongst orange-trees and olives, and can now pick his own gardenia for his buttonhole. . . . His little studio on the terrace is more like a captain's look-out house on a ship, and his working materials are all so ship-shape, always six pencils, perfectly sharpened, and the cream-laid foolscap he always used is there as usual."

With the quaint comments: "What I want to know is—where is Belle Elmore? Talking of this, I wrote to Mr. Asquith, half humorously, to ask for the life of Crippen to be spared." And: "George Moore is the one interesting person here, and he has been talking of nothing but Crippen, whom he shares my affection for, and how his life might have been saved."

And with, for the feminine reader more especially, much of the wedding. "I have decided on copying Marie Louise for my wedding gown. Will you get me pictures of her wedding with Napoleon, also Josephine; but I am more like Marie Louise. . . . I am terribly worried about my travelling—or going-away—dress, as it is called. I don't know whether to have a girlish light dress, or a rather improper coat and skirt. I think it must be white, or red, or both. . . . Draw up a musical programme; remember it's a Wren church (this was before St. Martin's-in-the-Fields had been decided upon), so we ought to



MISS VIOLA TREE AS SHE IS TO-DAY: MRS. ALAN PARSONS PLAYING GOLF.

Reproduced by Courtesy of the Publishers of "Castles in the Air."

have Gluck or Haydn. I think that a good chunk of the 'Creation' sung would be glorious; also that famous thing of Sir H. Parry's, and I think, to walk out, only Grieg fun, no pretentious 'Tannhäuser.' I would have loved as hymn a real German folk-song with words, not sad, glad. What about the splendid hymn out of the 'Miracle' (Humperdinck) for the end? . . . Don't have any pew-openers except Walter Creighton, Eddie Marsh, and Henry Ainley. I hate that dismal row of bereaved suitors."

Bis! Bis!

E. H. G.

* "Castles in the Air: My Singing Days." By Viola Tree. (Leonard and Virginia Woolf, The Hogarth Press; 18s. net.)

THE CHRISTENING OF THEIR MAJESTIES' FIRST GRAND-DAUGHTER.

PHOTOGRAPHS BY C.N., RUSSELL (WINDSOR), VANDYK, H. N. KING, AND PHOTOPRESS.



POPULAR INTEREST IN THE EVENT: THE DUCHESS OF YORK, FOLLOWED BY THE NURSE WITH THE BABY, LEAVING 17, BRUTON STREET FOR BUCKINGHAM PALACE, OBSERVED BY AN ADMIRING CROWD.



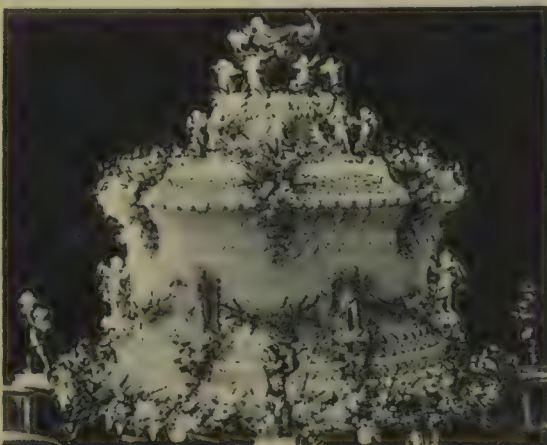
BROUGHT FROM WINDSOR AND FILLED WITH WATER FROM THE JORDAN: THE GOLD FONT (ABOUT 18 IN. HIGH) USED FOR THE CEREMONY.



IN THE CHRISTENING ROBE USED FOR QUEEN VICTORIA'S CHILDREN: THE INFANT PRINCESS WITH HER ROYAL GRAND-MOTHER, THE QUEEN.



WHERE PRINCESS ELIZABETH, THE INFANT DAUGHTER OF THE DUKE AND DUCHESS OF YORK, WAS BAPTIZED: THE ROYAL CHAPEL AT BUCKINGHAM PALACE, WHICH WAS DECORATED WITH CRIMSON AND WHITE FLOWERS.



CUT AT A FAMILY TEA PARTY GIVEN BY THE DUKE AND DUCHESS OF YORK AFTER THE CEREMONY: THE CHRISTENING CAKE.



PLACED AT THE TOP OF THE CHRISTENING CAKE: A MINIATURE SILVER CRADLE CONTAINING A DOLL BABY.



SHAKING HANDS WITH HIS LITTLE DAUGHTER: THE DUKE OF YORK WITH THE DUCHESS AND PRINCESS ELIZABETH ALEXANDRA MARY.

Princess Elizabeth Alexandra Mary, the baby daughter of the Duke and Duchess of York, was christened on Saturday, May 29, in the private chapel of Buckingham Palace. The King and Queen were present, with other members of the Royal Family, and the ceremony was performed by the Archbishop of York, as a compliment to the city from which the Duke takes his title. The little golden font, specially brought from Windsor for the occasion, was filled with water from the

Jordan, and stood in front of the altar steps. The baby wore a christening robe of cream Brussels lace which had been used for the children of Queen Victoria, of King Edward and Queen Alexandra, of the King and Queen, and of Princess Mary Viscountess Lascelles. Later in the day, the Duke and Duchess of York gave a small family tea party, at which the christening cake was cut. It was surmounted by a little cradle made of silver and containing a baby doll.

DISCUSSED AT THE ETRUSCAN CONGRESS: RELICS OF PRE-ROMAN ITALY.

PHOTOGRAPHS BY ALINARI BROTHERS. SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



ONE OF THE FINEST AND BEST-PRESERVED TUMULI OF SOUTHERN ETRURIA: A GREAT ETRUSCAN TOMB OF THE "DOMED" TYPE AT CAERE (ANCIENT AGVLLA).



SHOWING AN INSCRIPTION (LEFT FOREGROUND) IN THE UNDECIPHERED ETRUSCAN LANGUAGE, AND SMALL CHAMBER TOMBS ALONG ITS SIDES: ANOTHER DOMED OR TUMULUS TOMB AT CAERE.



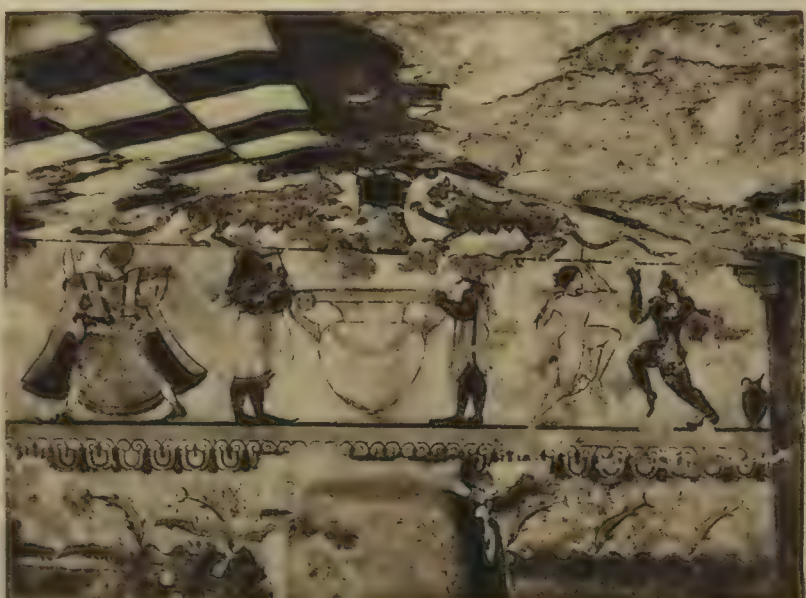
BURIAL ARCHITECTURE OF A MYSTERIOUS CIVILISATION THAT WAS OLDER THAN THAT OF ROME: THE ETRUSCAN TOMB OF THE TYPHON AT TARQUINII.



A STILL FINER EXAMPLE OF ETRUSCAN BURIAL ARCHITECTURE: THE MAGNIFICENT "TOMB OF THE STUCCOES," WITH MANY CARVINGS, IN THE NECROPOLIS OF CAERE.



WITH FISH-TAILED HORSES (ABOVE): THE FRESCO OF THE HORSEMEN IN THE TOMBA DEL BARONE—ONE OF THE FAMOUS WALL-PAINTINGS IN THE TOMBS AT TARQUINII.



ANOTHER OF THE REMARKABLE ETRUSCAN WALL-PAINTINGS IN A TOMB AT TARQUINII: THE SCENE OF THE DANCE IN THE SO-CALLED "TOMB OF THE LIONESSES."

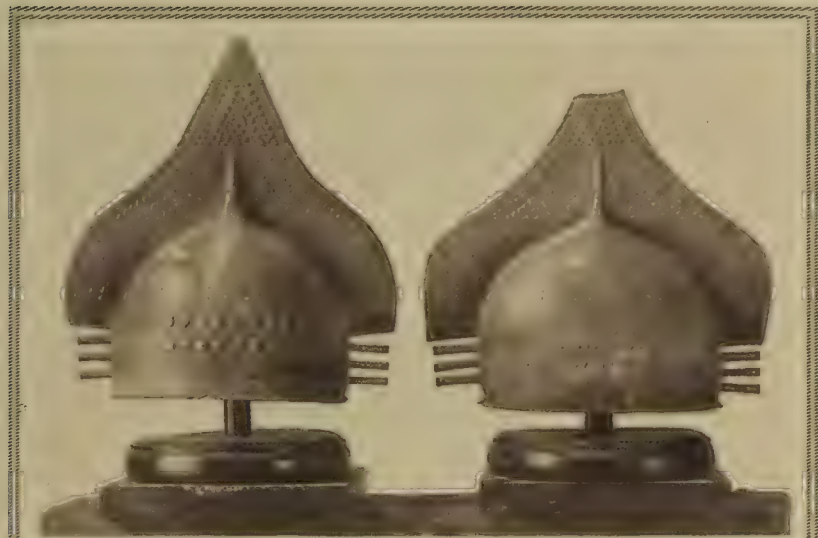
The photographs on these two pages are of especial interest just now in view of the National Etruscan Congress recently held at Florence. One of its objects was to make more generally known the present state of knowledge regarding the remains of ancient Etruria and its monuments of pre-Roman civilisation. Many interesting lectures were given by prominent archaeologists. It was stated that the Etruscan language still remains a riddle, although some 8000 Etruscan inscriptions are known. After the Congress there was a pilgrimage to various Etruscan sites, including Vetulonia, which gave to Rome, among other magisterial insignia,

the lictor's *fascies* (bundle of rods) from which is derived the name of Fascismo. Plans were made for a new archaeological survey of ancient Etruria. Many interesting Etruscan relics are preserved in the museum at Volterra. "The antiquities of Tarquinii," writes Professor Halbherr, to whom we owe our illustrations, "had been hitherto rather neglected. Lately, however, the old Vitelleschi Palace at Corneto (on the site of the ancient Tarquinii) has been adapted as the National Museum of the district. This building—a jewel of architecture of the fifteenth century, in which the Gothic style and the Italian Renaissance are

[Continued opposite.]

THE SOURCE OF FASCISM'S ORIGINAL EMBLEM: ETRUSCAN ART.

PHOTOGRAPHS BY ALINARI BROTHERS. SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



RELICS OF THE CIVILISATION DISCUSSED AT THE RECENT ETRUSCAN CONGRESS: ARCHAIC ETRUSCAN BRONZE HELMETS IN THE NEW MUSEUM OF TARQUINII (CORNETO TARQUINIA).



DECORATED WITH LARGE EYES (ON THE LEFT) AND A FACE OF BACCHUS, AS CHARMS, AGAINST WITCHCRAFT: TWO OF THE FINEST GREEK PAINTED AMPHORÆ AT TARQUINII.

A TRUE ETRUSCAN PORTRAIT STATUE: THE RECUMBENT FIGURE OF A MAGISTRATE ON HIS SARCOPHAGUS, HOLDING A ROLL OR PAPYRUS, WITH A BAS-RELIEF FRIEZE OF HUMAN FIGURES BELOW.



A GEM OF GRÆCO-ETRUSCAN POTTERY: A BANQUETING CUP IN PAINTED TERRA-COTTA SHAPED AS A HEAD.



NOW THE TARQUINIAN MUSEUM: THE PALAZZO VITELLESCHI AT CORNETO—THE INTERIOR COURTYARD.



A JEWEL OF ITALIAN ARCHITECTURE OF THE MID-FIFTEENTH CENTURY RECENTLY CONVERTED INTO A MUSEUM FOR THE STUDY OF ETRUSCAN ANTIQUITIES: THE PALAZZO VITELLESCHI AT CORNETO, ON THE SITE OF ANCIENT TARQUINII, NEAR CIVITAVECCHIA.

Continued.

harmoniously combined—seems to have been made on purpose to contain that remarkable collection of masterpieces which is the product of the old and recent excavations in this city. Tarquinii, the earliest settlement and metropolis of Etruria, provided with a strong defence wall of five miles in circuit, was rich and flourishing a long time before Rome arose. Its necropolis is one of the most considerable amongst the monumental cemeteries of Etruria. No fewer than sixty tombs have been discovered, almost all decorated with fine Etruscan and Græco-Etruscan pictures. . . . From the same tombs came many Greek

and Etruscan vases, as well as bronzes, both archaic and Roman. . . . All these discoveries, gathered together and classified with scientific rigour by the decennial work of the young Italian Etruscologist, Professor Cultrera, are now to be seen in the rooms of the Palazzo Vitelleschi, forming a first-class archæological museum, which is the best illustration of the—hitherto scarcely known and quite neglected—painted tombs of Tarquinii and of the earliest history of the Etruscan town. The Etruscan culture, the origin of the Etruscan people, and, in particular, the language they spoke, still remain wrapped in mystery."

THE WORLD OF SCIENCE.

WHICH CAME FIRST—THE HEN OR THE EGG?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THIS is the season when little boys take to harrying little birds, to possess themselves of their eggs. Grown men engage in the same pursuit, and most of us wish they wouldn't—at any rate, those of us who are striving to protect our rarer British birds from extermination. These reflections arouse the old question: "Which came first—the hen or the egg?" The intention in this, of course, is to put one on the horns of a dilemma. For the only answer allowed is "the hen" or "the egg," as we are inclined. There is to be no "beating about the bush" in the answer demanded. It is like that other equally idiotic question: "Have you left off beating your wife yet?" Answer "Yes" or "No." Needless to say, such questions are unanswerable after such a fashion. The reply as to the priority of the hen or the egg is only to be arrived at after a somewhat extensive retrospect. We must get back not so much to the first hen as to the first bird—and a bit beyond that. And even then we must begin with an egg.

If I am to make an intelligible end to my story in the brief space that is mine on this page, I must omit the history of the origin of the egg in the pageant of Life, since this would carry us back to the discussion

bird of to-day is still half-reptile, though this is apparent only to the comparative anatomist. But in archæopteryx we have evidence that all may grasp. Look at its jaws, armed with teeth a heritage from its reptile forebears. More convincing still, look at its tail. It forms a long, jointed rod, like that of a lizard.

And from each joint springs a pair of feathers (Fig. 3). Between this and the tail of a modern bird there would seem to be absolutely nothing in common, save that both are associated with feathers. Indeed, in the modern bird we think of the tail only in terms of its feathers, and forget their skeletal supports. Yet it is built up on the same model. In the adjoining photograph (Fig. 2) you will see the tail of an eagle. Herein the feathers have been cut short, leaving their bases clustered, fan-wise, round a single compressed

plate of bone known as the "ploughshare."

But, at the time of hatching, this ploughshare is found to be formed of a number of separate bones, six or seven—or rather, cartilages—which have undergone a kind of "telescoping"; and, as bone replaces the cartilage, so the individuality of the separate elements is lost, leaving the feathers to cluster round the shortened axis.

The wing tells the same story, and a wonderful story too. Each of its three fingers—all that were left of an earlier five-fingered hand—was armed with a conspicuous claw, and, owing to the relatively great length of the fingers, they projected beyond the quill, or "flight-feathers." The significance of this will be made apparent presently. The wing of the bird of to-day is precisely similar, but in a few species only do the claws survive, and then only on the thumb and forefinger. In the embryo stage, however, many still develop the two first claws. In the game-birds—the rails, ducks, geese, swans, and others—that of the thumb still survives into adult life.

To find the nearest counterpart of the wing of archæopteryx in birds of to-day, we must turn to the nestling of that strange bird, the *Opisthocomus* of British Guiana. Its young are hatched in nests built in trees overhanging the water, and the nestlings, almost as soon as they leave the shell, are able to crawl about on the branches, holding on with beak and claws both of wings and feet. For in the wing both the thumb and the first finger bear a large claw. More than this, the first finger is unusually long. Soon the flight-feathers of the hand begin to grow, but—and this is a most important point—the four outermost feathers do not make their appearance till the inner feathers have grown long enough to break the force of a fall, should this occur. As soon as this stage is reached, the outer feathers begin to grow, the finger shortens, and the claw disappears! Thus, for a time, the nestling stage of this bird resembles the adult stage of archæopteryx. From which we gather that archæopteryx, like our grebes and ducks, moulted all its quills at once, and for a season was flightless, when it needed the claws in the wing for climbing.

The condition of the wing of the nestling *opisthocomus* throws a flood of light on the peculiar character of the wing of the nestling game birds,

including the chicks of our farmyard fowls. If one of these, a few days old, be examined, it will be found that, as in the wing of the *opisthocomus*, the outermost quills are inhibited in their growth till the inner feathers are big enough to enable them to fly a yard or two, then the outer feathers start to grow. The

inference is obvious. The game-birds, now ground builders, once nested in trees like the *opisthocomus*. Except on this interpretation, this arrested growth of the outer quill-feathers is meaningless. Their growth is held in abeyance, in short, because if all grew at the same rate the outermost feathers would render the claw of the finger useless before the inner feathers were large enough to afford a wing area big enough for even the most limited flight.

This repetition of an ancestral but now useless character is but one of many such cases which, for short, we call "climbing the ancestral tree." All of us, indeed, from the lowliest organisms to man himself, before we can arrive at our present-day structure, have to pass along the pilgrims' way trodden by our ancestors before we can attain to our present-day stage of development. And this takes us back to our starting point. The "hen" of to-day is a very different bird in appearance from the hen of "yesterday," which would not be recognised as of the same species, though the egg remains practically the same. In like manner, in matters appertaining to our "civilisation," we begin where our fathers left off. We inherit their experience, and build on it—we cannot stop. But there is a definite continuity between to-day



FIG. 1.—WITH REPTILIAN TAIL AND TEETH: ARCHÆOPTERYX, THE FIRST KNOWN BIRD.

In *Archæopteryx*, the first known bird, there were many relics of its earlier reptile stage. These are seen in the teeth which armed the jaws, and the long tail of separate vertebrae. The thumb and first fingers also retained the claws of the lizard stage.

of some of the simplest types of animals and plants. What is an egg? Briefly, it is a minute speck of living matter which, under favourable conditions, will give rise to a body like that from which it was derived. These favourable conditions are sometimes found within the body of the parent, sometimes outside it. Here it may develop at once into a minute body capable of leading a free existence; but generally, instead, it is enclosed, as in the hen's egg, within a shell containing a large amount of food material, which for ordinary mortals is the egg.

But the bodies developed from these eggs are never exactly like those of their parents, though they may seem so to the uninitiated. Every single individual is differently endowed: we are *not* all born equal. They vary in an infinite number of ways, and some of these variations enable the new bodies to adjust themselves to changing conditions of the environment. And so it comes about that, as the generations succeed one another, so they slowly become transformed in the direction of size or shape, according to their adjustments to their needs. Thus have come about the various types of invertebrate animals—prawns and pearl oysters, worms and wasps. Then came the vertebrates—fishes, amphibia, reptiles, birds, and mammals. But none of these began as we know them to-day. The first reptile was only a nebulous sort of reptile, and much more like an amphibian. Similarly, the first bird was still more of a potential "bird," and more like a reptile.

A stage in the transition is to be seen in that wonderful creature, *Archæopteryx* (Fig. 1). Even the

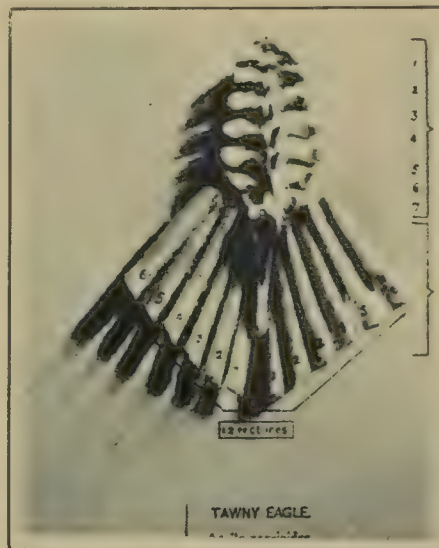


FIG. 2.—WITH FEATHERS SHORTENED AND ARRANGED FAN-WISE: THE TAIL OF AN EAGLE.

In the tail of living birds—as in that of the eagle—the separate vertebrae have been shortened up, so that the tail feathers, which have greatly increased their size, have come to be arranged fan-wise on each side of a vertical plate of bone, formed of fused vertebrae.



FIG. 3.—A FOSSIL RECORD OF THE FIRST BIRD: PART OF THE TAIL OF ARCHÆOPTERYX.

The tail of *Archæopteryx* was long and lizard-like: each vertebra bore a pair of tail feathers. By a process of "telescoping," the tail of the modern bird has been derived.

and yesterday. It is the same with the history of our bodies: we are all the product of an "egg," and no man can say when the first egg appeared.

OPENED BY THE QUEEN: NEW HEADQUARTERS OF THE NURSING PROFESSION.



DESIGNED ON A MAGNIFICENT SCALE, AND FILLING THE WHOLE WIDTH OF THE BUILDING: THE NURSES' MEMORIAL AND LECTURE HALL IN THE NEW COLLEGE OF NURSING.



WITH BUSTS OF FLORENCE NIGHTINGALE, EDITH CAVELL, AND LORD AND LADY COWDRAY IN THE SPANDRELS OF THE DOME: THE FINE OAK-PANELLED DINING-ROOM OF THE COWDRAY CLUB.

REPRESENTING
"FORTITUDE":
ONE OF THE
STAINED-GLASS
WINDOWS, BY
MR. DUDLEY
FORSYTH, IN THE
NURSES'
MEMORIAL AND
LECTURE HALL
AT THE COLLEGE
OF NURSING.



"THE LADY WITH
THE LAMP":
A BRONZE
STATUETTE OF
FLORENCE
NIGHTINGALE IN A
CARVED
LIMEWOOD NICHE
IN THE LIBRARY
AT THE COLLEGE
OF NURSING.



"LIKE A WELL-DRESSED GENTLEMAN IN A CROWD, IT ESCAPES
NOTICE THROUGH . . . GOOD TASTE AND UNOBTRUSIVENESS": THE
FAÇADE OF THE COLLEGE OF NURSING IN HENRIETTA STREET.

The Queen arranged to open the new headquarters of the Nursing Profession on May 31. "The College of Nursing and the Cowdray Club"—writes Mr. Hugh B. Phillpott in an illustrated booklet prepared for the occasion—"named after its munificent founders, Viscount and Viscountess Cowdray, are a duality in unity. With separate organisations and offices they form essentially one institution. The College is concerned with the business of the nurse—her training, professional standing, and working conditions; the Club with her rest and recreation. College and Club together form the centre of British nursing. These conditions are reflected in the buildings. The entrance to the College is in Henrietta Street. . . . The entrance to the Cowdray Club is round the corner in Cavendish Square, and in the older building there, formerly the residence of the Earl and Countess of Oxford and Asquith (from 1895 to 1921), the Club rooms are located. It has been the work of the architect, Sir Edwin Cooper, first to remodel the old dwelling-house to suit its new uses, then to build the new house of the College of Nursing in such a way that it should join on to the older building without awkwardness, forming with it, in fact, a unified architectural scheme. So successfully has this been achieved that the visitor might wander about the two buildings without realising when he was in the one and when in the other."

The World of the Theatre.

By J. T. GREIN.

"LA DAME AUX CAMÉLIAS" AGAIN: STELLA ARBENINA.—DOTH WOMAN THE MISCHIEF BREW?

WHEN in 1923 Mr. Robert Loraine appeared at the Haymarket in a revival of "The Prisoner of Zenda," a strikingly handsome woman played as Antoinette and made an immediate impression. She was tall and graceful; she had vivid brown eyes and fine features; her deportment was distinguished; there was something fascinating and exotic about her. Her name, too, Stella Arbenina, had a romantic flavour, and generally her personality was such as to excite much interest. We were told that she was a Russian lady of quality, the wife of an officer of the Guards, a refugee from Bolshevik Russia after a brilliant career at the Imperial Theatre of Petrograd, dramatically ending in a dungeon where the dread of execution was daily hovering over her. However, so the tale went on, she made good her escape, crossed over to Esthonia, and became the leading lady at the Reval Theatre. A perfect linguist, whose German, French, and Russian were as flawless as her English, she gathered laurels in such famous parts as "La Dame aux Camélias" and Shaw's "Pygmalion"; she played in Russian and in German, as the populace of Reval is familiar with both idioms, and she attracted the attention of Max Reinhardt, ever on the look-out for new talent.

This brought her for a season to Berlin, where she appeared with much success; but her goal was London, and in London she would play, although her position abroad was assured. For Stella Arbenina is an Englishwoman. She was born in Petrograd, where her parents were domiciled, but English was her parentage, English her mother-tongue. Coming to London, she attracted the attention of Mr. Henry Ainley, and after her first appearance she rapidly made her way on the London stage. She appeared at the Court, at the Globe, in classic plays at the Phoenix and the Renaissance, always with success, but always selected for the same kind of part—a foreigner, a *grande coquette*, a vamp. Hers was the penalty of personality. From the managerial point of view, she was *par excellence* the woman to wear sumptuous toilettes with exquisite grace, to shine in conversation, to portray a charmer and temptress of men. This was all very well, but from an artistic point of view a danger to her future. A label is apt to stick, and Stella Arbenina, full of temperament and tenderness, longs not merely to shine, but to give what is in her in parts of emotion, of inwardness, of lovable characters in which all the human feelings come into play.

Now it often happens in the career of an artist, as in other walks of life, that chance fathers the realisation of a wish. One day Miss Arbenina was witnessing the private view of a wonderful film, "The Inner Vision," a graphic and pathetic narrative of how the blind are taught to become useful workers at many trades despite their affliction. "I must do my bit for the Institute of the Blind," she said, and then there she proposed to the leading spirit, Captain Towse, V.C., that she should organise a matinée for the purpose. Her proposal met with acclamation, and somebody said to her, "Now here is your great chance to do good and to realise your heart's desire as an artist. Why not revive an old favourite of generations? Why not play the part that brought you fame in Reval, in Berlin, and in Petrograd—the ever-green, ever-romantic Marguerite Gauthier?" She jumped at the thought. But oh, the terrible stilt of the old versions! And she quoted a few passages of such parlance as would make one smile! "Then why not have an entirely new version made for you—living language in the costume of bygone days?"

So Stella Arbenina went to her friend Michael Orme, and in a few weeks a new "Lady of the Camélias"

had arisen from the old play—reverential to the master who wrote it, but rejuvenated in structure and text. And wherever Miss Arbenina sought helpmates she found a willing ear. "La Dame" is still a darling of the gods, the mortals, and the acting profession. When on July 2 she gives her matinée she will have a splendid cast—Frances Dillon, May Agate, Elsa Palmer, John Gielgud, Charles Carson, Henry Hewitt, Mark Lester, and a producer who earned fame with "The Wild Duck" in the person of Sydney Bland.



THE MURDER SCENE IN "THE RINGER," AT WYNDHAM'S THEATRE: (L. TO R.) P.C. FIELD (MR. FRANK ARLTON) DR. LOMOND (MR. LESLIE FABER), MAURICE MEISTER, THE 'MURDERED MAN' (MR. FRANKLIN DYALL), DETECTIVE INSPECTOR WEMBURY (MR. NIGEL BRUCE), AND (MISSING ONE) SAM HACKITT (MR. GORDON HARKER, EXTREME RIGHT). Mr. Edgar Wallace's play is a thrilling murder mystery, and the identity of the Ringer (so named from his skill in ringing the changes in his appearance) is cleverly preserved until the end. He murders people whom he considers deserving of that fate, and in this case his victim is a rascally solicitor who is a dope-fiend, a libertine, and a receiver of stolen goods. Dr. Lomond is a medical man who assists Scotland Yard in its investigations.—[Photograph by Stage Photo Co.]

Wherefore, all augurs well for the matinée, which, it is confidently hoped, will bring a goodly sum to the deserving coffers of the Institute for the Blind (whose address for tickets is 224, Great Portland Street), and will mark July 2 as a red-letter day in the career of Stella Arbenina.

The fair sex has a rough time just now at the hands of some dramatic critics. The charge of levity and lack of insight was levelled against them the other day, and now another colleague flouts the woman of



A THRILLING "MYSTERY" PLAY: "THE RINGER," AT WYNDHAM'S—MR. LESLIE BANKS (LEFT) AS DETECTIVE INSPECTOR BLISS AND MR. LESLIE FABER AS DR. LOMOND. At this interview, which takes place in Deptford Police Station, Detective Inspector Bliss says: "Caught the Ringer yet?" and Dr. Lomond replies: "Not yet, but I dare say I could put my hand on him."—[Photograph by Stage Photo Co.]

forty, holds her (im-)morally responsible for the "dirty" plays that have been produced, and would bar her from visiting the theatre more than twice a year. Let us examine the case without entering into polemics. Of course, there are many, many feather-brained women who go to the theatre to see people and costumes. Again, it may be quite true that there are women, not necessarily at the critical age, who seek sensual satisfaction in plays that are not nice in the ordinary sense of the word. But what

about the men? How many are playgoers for any other reason than sheer amusement; who prefer the salacious to the intellectual; who hate the thought of having to think; who witness certain plays of serious intention because it is fashionable and who feel horribly bored, although they dare not confess it?

I say it is not merely a case of fifty-fifty: in my experience as an interested listener to men's comments on the theatre, I contend that they are far more flippant and brainless in their so-called judgment than women; that they do not care a jot even for romance; that they prefer legs to heads; and that they find far more enjoyment in the vulgar than in the refined.

I often go to matinées, where the men are few and the women many, and I generally experi-

ence that there is a different atmosphere than at evening performances, and particularly *premieres*. Here and there I observe the girls in the *entr'actes*, while they scrunch their chocolates, and they have a lot to say about the dresses and the looks of the actresses, or the fascination of an actor, and nothing about the play. On the other hand, one can derive some enlightenment from the lively discussion, notably by women of riper years, anent the play, the characters, the conception of the players. And, while the curtain is up, it is a very rare occurrence that one's attention is distracted by the silly whispered conversations that are an ordeal on first nights. The matinée audience is rarely "fed up" in the true sense of the word; it is out for enjoyment; it is ready to take in things; it is, perhaps, less effusive in its demonstrations at the curtain's fall; but during the performance it listens in absorption of thought.

Again, go into a pit at any time—morning or night—and follow what is said there in the intervals, mainly by those women who have "queued" for hours in all weathers; and you will be astonished at the lucidity of their opinions, the aptness of appraisement, the—let me use a word that covers so much—the psychological analysis of plot and people. Why, it is a liberal education even to a dramatic critic. The working woman, whether she be a shop-girl, a typist, or a teacher, brings a rare sense of discernment to the play. She has a liberal view of things; she is not squeamish, nor easily shocked; the piquant may attract her, but she is not at all keen on "bed-room" scenes and suchlike. She may like to dwell in marble halls; she loves romance; a good love-story sends her into the seventh heaven (and so it does all normal minds), but she reveals her inwardness when such plays as "A Bill of Divorcement," "The Skin Game," and "The Vortex" are performed. In the pit I have heard a debate on the last act of Noel Coward's play which was far more illuminating, showed a fuller understanding of the author's meaning and message, than in any so-called high-toned conversation at the many fashionable dinner-tables where for a while "The Vortex" was a topic.

Frankly, I cannot understand why English womanhood should have incurred this sudden censure—unless it is really meant for the *jeunesse dorée*, from 'teens to forties. That is "another story"—they represent but a fragment of the community.

A PRE-EMINENT "ONE MAN SHOW": AUGUSTUS JOHN'S EXHIBITION.

FROM THE EXHIBITION OF PAINTINGS AND DRAWINGS BY AUGUSTUS E. JOHN, A.R.A. BY COURTESY OF THE NEW CHENIL GALLERIES.



"SEAN O'CASEY."



"LADY WITH A VIOLIN."



"GONNOSKÉ KOMAI."



"EVE BALFOUR."



"SKETCH OF FANNY."



"NELLY."



"A GITANA."



"A GITANO."



"HEAD OF ROMILLY."

Mr. Augustus John holds a unique position in British art, and no one who aspires to be in touch with the modern movement will omit to visit his new exhibition of paintings and drawings, which is being held during May and June at the New Chenil Galleries, Chelsea. It includes 47 oil paintings and sketches and 35 drawings, which represent, among them, the wide range of his interests, in portraiture,

landscape, and still-life studies. Among the most notable portraits are those of Mr. Sean O'Casey, the new Irish dramatist, and Mr. Gonnoské Komai, the Japanese writer. Mr. Augustus John, it may be recalled, was elected an A.R.A. in 1920, but has since exhibited only twice at Burlington House. There is no work of his in this year's Academy.

OLD TRADES AND NEW KNOWLEDGE. V.—THE TRADE OF THE DYER.

By Sir WILLIAM BRAGG, K.B.E., F.R.S., M.A., D.Sc., Director of the Royal Institution, Fullerian Professor of Chemistry there, and Director of the Davy-Faraday Research Laboratory.



THE trade of the dyer has undergone a remarkable

change during the last half-century. The chemist has discovered the molecular structure of the principal dyes, and, as the result of his new knowledge, is able to produce them by methods previously unknown and from sources hitherto unused. He has multiplied the number of different colours and shades until there is no need of more; and he claims that the new dyes are as fast as the old. The problems now being attacked are related to simplifications in the processes of manufacture, to further improvements in fastness to light and wear, and to adaptability to new materials.

The old dyes were not very numerous, and two of them stand out from the rest in their importance—indigo and madder. Indigo has for centuries been extracted from the leaves of a plant specially cultivated in India; madder is extracted from a certain root. It is strange that men should have searched the natural world for substances wherewith to satisfy their love of colour, and in the end should have been forced to so limited a choice. The limitation is even greater than appears at first sight, for two other famous dyes, woad and Tyrian purple, also belong to the indigo family. Woad is obtained from a plant which was once largely cultivated in Western Europe. The cultivators were bitterly opposed to the introduction of indigo, and obtained the passing of edicts against its use. It is said that the English statute has never been repealed! The purple of the Roman Emperors, the purple of Tyre, was obtained with great difficulty from certain shell-fish. The fact is that, while stains are many, useful dyes are few. We require a dye to be fast, unaffected by sun and rain, able to stand handling and rubbing. If we use a water solution of a dye to get it into our material, there must be a subsequent fixing of it so that washing will not bring it out again. A tea-stain on the table-cloth is only a stain; it can be washed out. But no ordinary treatment will get the colour out of a piece of cloth that has been dyed with indigo.

Nature does not aim at fastness so much as man. Leaves and flowers fade quickly, and their changing colours are an essential part of her scheme of beauty. If she wishes her colours to be more permanent she makes use of "diffraction" effects, the colours that are obtained from numerous fine serrations or points or fibres, as on the wings of butterflies or the cases of beetles. Indigo and madder are not used as dyes by Nature; man has, in fact, to destroy natural structure in order to get them. The new dyes are sometimes called "artificial," as against the older, which are called "natural"; but the distinction is apt to lead to an unfair prejudice for the latter. Both are artificial. There is, in fact, a certain molecule—the indigo molecule—which was once derived from a plant and is now derived from coal, which is itself of plant origin.

There is a sense in which it may be said that the dyer has been more successful in penetrating into the fundamentals of his trade than the smith or the weaver, perhaps than any other craftsman. As said already, he carries his knowledge right down to the molecules of which things are made, and in this way obtains a remarkable mastery over his work. The smith is examining the minute crystals of which his materials

are put together; the weaver is fixing his attention on a single hair. The dyer goes much deeper, and in doing so has become aware of a small number of governing principles which may be briefly explained.

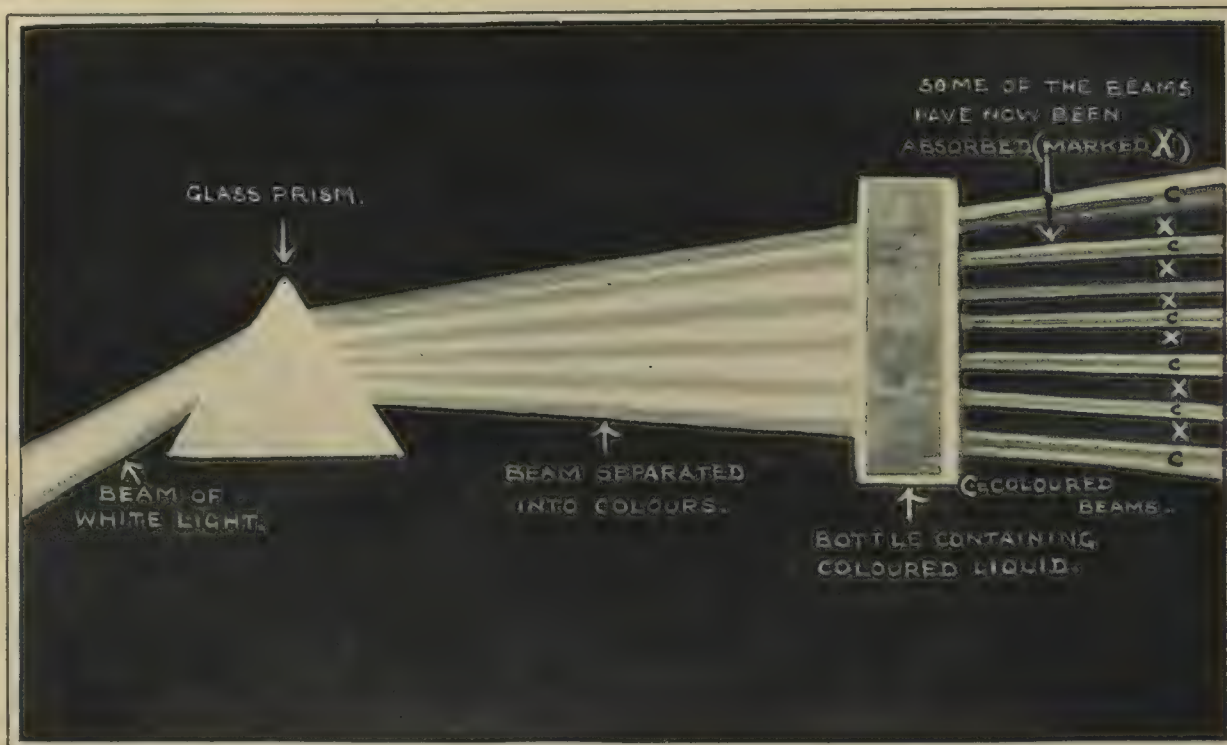
To understand them it is necessary to take into account a few of the simple laws of colour. We must remember that colour is always produced by the destruction of colour. Some source of light—the sun, it may be, or a lamp—provides us with a whole series of waves of light ranging in length from a forty-thousandth of an inch to half that amount. Collectively, the series is white; if any part is missing, there is colour. If, for example, we remove the long waves that constitute red, the resulting colour is a greenish blue; if we take away the shorter waves of yellow and green, the resulting colour is purple. A stain or dye absorbs some colour or colours, allowing the rest to go.

The method of absorption may be explained by an analogy—so much of it, at least, as can be explained at all. It is a principle of wave motion that a wave motion sweeping past anything which can itself be the source of similar waves is absorbed thereby. A familiar example is that afforded by two tuning-forks

Chemical diagrams like this are apt to cause dismay to the reader, but that is quite an unnecessary misfortune. They are much simpler than the plan of a house. What this diagram means is easily made clear. The molecule of indigo blue is an arrangement of sixteen atoms of carbon (marked C), ten of hydrogen (H), two of nitrogen (N), and two of oxygen (O). Each of these is linked to certain neighbours, as shown by lines. The diagram represents all that the chemist has been able to discover, so far, about the molecule; he knows what atoms are part of it, and what atoms are tied together in some way imperfectly understood. Obviously, there is far more to be discovered. To realise that, one has only to imagine the plan presented to a builder with the information that C was to be a bed-room, H a bathroom, N a dining-room, and O a drawing-room, and the lines some sort of passage. But, for all its imperfections, the molecular diagram conveys a wonderful amount of information to the trained eye. First of all there are the rings of six carbon atoms. No dyes are found without these rings. If dyes are to be made, substances already containing the rings are to be taken as the basis. The single ring by

itself has only to be fringed with six hydrogens to be benzene (see small diagram). It was Faraday who first isolated this substance a century ago; a few drops of his original material are still preserved at the Royal Institution. (Last year chemists and chemical societies from all parts of the world sent delegates and messages to a Centenary Meeting held at the Institution to commemorate the discovery.) A double ring makes naphthalene, the starting-point of the indigo dyes; three rings in a row make anthracene, the foundation of the madder dyes.

The next peculiarity in the structure which catches the eye of the dye-chemist is a certain peculiarity in the linkings which is always associated with colour. We can draw a dotted line round the part in



A DEMONSTRATION SHOWING THE ABSORPTIVE ACTION OF DYES ON WHITE LIGHT: COLOURED BEAMS PASSED THROUGH COLOURED LIQUID.

When coloured beams pass through coloured liquid some are absorbed, the coloured liquid only being transparent to parts of the coloured light. This, applied to dyeing, illustrates the absorptive action of dyes on white light, portions of which are absorbed, while the portion remaining gives colour.—[Drawn by G. H. Davis from Material supplied by Sir William Bragg.]

of the same pitch side by side on a table. If one of them is sounded, the air waves sweeping past the second fork set it in motion. The air waves must lose some of their energy in passing by—in other words, some of their energy is absorbed. Imagine the experiment carried out on a larger scale. Suppose a tuning-fork sounding in the open, and heard by a listener a little distance away. Let a large number of similar tuning-forks be placed on suitable stands between the first fork and the listener. The sound-waves will now lose a little to each of the intervening forks, and they will emit the energy they have absorbed; but it will be spread in all directions, and the listener will get less than he did. Let this be translated into the case of the dyes and colours. The dye is an accumulation of molecules all alike, each molecule a somewhat complicated structure of atoms. In that molecule there is something which, like a tuning-fork, can emit a wave motion, and consequently can absorb the same kind of wave motion, the difference being that the molecule behaves to light as the tuning-fork does to sound. When white light, containing its full complement of colours, passes through a thin layer of indigo dye, the molecules of the latter, like the tuning-forks in the right-hand centre illustration, absorb a colour, in this case from the red end of the spectrum, and leave the blue to go on its way.

The chemist has recently succeeded in discovering the structure of the indigo molecule. It is drawn on the top right-hand side of the opposite page.

question. Each of the oxygen atoms has, it will be observed, only one neighbour, a carbon atom. Now oxygen is known, as the result of a vast number of other experiments, to prefer to have two neighbours, and two only. The fact that it would prefer two is taken account of in the diagram by drawing a double link to the carbon. Now, for some unknown reason, this arrangement in the dotted boundary, an arrangement which includes two of these unsatisfied oxygens, always brings colour. This item of knowledge is invaluable. The molecule can be added to by the chemist; he can put on more rings, or substitute other atoms for those already there, for he has learnt in his practice how to do these wonderful things. He adds or alters as an architect changes the design of a house. But, if his molecule is to remain a dye molecule, he must not disturb this essential portion. The colour may be changed when he alters the structure; and so he can get a vast number of different shades. The point is that he knows what he is doing, and what he must not do. If we ask why this peculiar arrangement gives colour, an answer is not easily found. Perhaps there is instruction in a comparison with a revolving piece of machinery. If some part were not properly tied down in its place, if one bolt only was used when two were necessary, the machine might rattle and give out vibrations of sound. Now the molecule is always in movement as long as there is heat in the body; and so a "loose" atom might be set vibrating. [Continued on page 998.]

OLD TRADES AND NEW KNOWLEDGE: THE DEVELOPMENT OF DYEING.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY SIR WILLIAM BRAGG, K.B.E., F.R.S., ETC., IN ILLUSTRATION OF HIS ARTICLE. (COPYRIGHTED.)

INDIGO DYEING. When the material is lifted from the vat it is white but immediately it is exposed to the air a difference takes place in the structure of the atoms and it quickly turns into indigo blue.

THE PART PLAYED BY MOLECULES IN VAT DYEING

THE DYER HAS BEEN SUCCESSFUL IN PENETRATING INTO THE FUNDAMENTALS OF HIS TRADE. HE HAS CARRIED HIS WORK RIGHT DOWN TO THE MOLECULES OF WHICH THINGS ARE MADE AND HAS BECOME AWARE OF THE GOVERNING PRINCIPLES AND IN THIS WAY OBTAINED A REMARKABLE MASTERY OVER HIS WORK.

THE STRUCTURE OF THE MOLECULE THAT GIVES US INDIGO.

C=Carbon O=Oxygen N=Nitrogen H=Hydrogen

THE FOUNDATION OF DYES

Benzene Naphthalene Anthracene the starting point of many dyes

The portion surrounded by a dotted line is the peculiarity in the linkings which is always associated with colour as fully explained in the article on the opposite page.

AN EXPERIMENT TO SHOW HOW THE EYE IS DECEIVED IF OVER-TIRED IN THE RECEPTION OF ONE COLOUR WHEN THE TWO BEAMS ARE FOCUSED ON THE OBJECT THE RESULTANT SHADOW WILL APPEAR BLUE-GREEN TO THE EYE.

HOW THE EXPERIMENTER ALTERS THE STRUCTURE OF THE MOLECULE AND MAKES RED INTO BLUE

Two jars containing essential colouring matter of the rose. The structure of the molecule is altered by dropping in a little alkali and the liquid instantly becomes coriander blue.

A JAR CONTAINING CLEAR WATER IS PLACED UNDER A BEAM OF LIGHT. THE BEAM IS NOT VISIBLE. IF SOME SPECKS ARE DROPPED IN THEY ABSORB THE LIGHT AND APPEAR IN STREAMS OF BRILLIANT COLOUR.

MORDANT DYEING

The fabric has printed upon it, (and almost invisible) various chemicals called mordants.

SELECTIVE DYEING

In a wool-cotton fabric certain combinations of chemicals will dye either the wool or cotton as desired.

Undyed cotton. Cotton dyed. Wool not affected.

If the cotton only is to be dyed then Fast orange D would be used.

If a dye known as Union acid scarlet "R" is used only the wool is affected.

Here for instance is a piece of fabric with cotton not dyed and wool to be dyed.

Aluminium left plain Iron left plain Aluminium and iron left plain

Magenta Black Indian red Black white

V.—"THE TRADE OF THE DYER": SIR WILLIAM BRAGG'S EXPERIMENTS AT HIS LECTURE.

The above diagrams illustrate experiments described by Sir William Bragg in his article on the opposite page—the fifth in the series he has written specially for this paper, as abridgments of his last course of lectures delivered at the Royal Institution. The first four articles, which dealt respectively with the trades of the sailor, the smith, the miner, and the weaver, have already appeared in recent issues of "The Illustrated London News," each accompanied by a page of diagrams drawn by

Mr. G. H. Davis under Sir William's supervision. The sixth and last article of the set, that on the trade of the potter, will be given in a future number. This year Sir William Bragg has been giving a series of broadcast talks on the same subjects as his lectures and articles, so that the interest in them has been very widely disseminated. He has also arranged for the publication of the complete lectures in book form, by Messrs. Bell.



WITH HIS MORE DOCILE MATE OF NORMAL GREY COLOUR (ON THE LEFT) WHO ACCOMPANIED HIM ON THE VOYAGE FROM RANGOON TO LONDON: BAWA, THE BURMESE "WHITE" ELEPHANT AT THE ZOOLOGICAL GARDENS.



THE "WHITE" ELEPHANT THAT IS REALLY PINK: A NEW ATTRACTION AT THE "ZOO"—AN ANIMAL CONSIDERED SACRED BY THE NATIVES OF BURMA AND THEREFORE NOT ALLOWED TO HAVE VISITORS RIDING ON HIS BACK.

The famous—"white" elephant, whose landing at Tilbury, from Rangoon, was illustrated in our issue of May 22, turned out to be not so much white as pink. Since his arrival at the "Zoo," where he is the centre of attraction, he has been washed down with soft soap. Like his normal-hued mate who

came with him, he kneels down and salaams to visitors at the command of his Burmese guardian and readily takes food offered him. He is, however, less docile than his companion, and will for the present be kept enclosed. Being "sacred," he is not ridden.—[PHOTOGRAPHS BY D. SETH-SMITH, F.Z.S.]

SORROWS OF A "WHITE" ELEPHANT: A "HEN-PECKED" MOUNTAIN OF PINK FLESH.



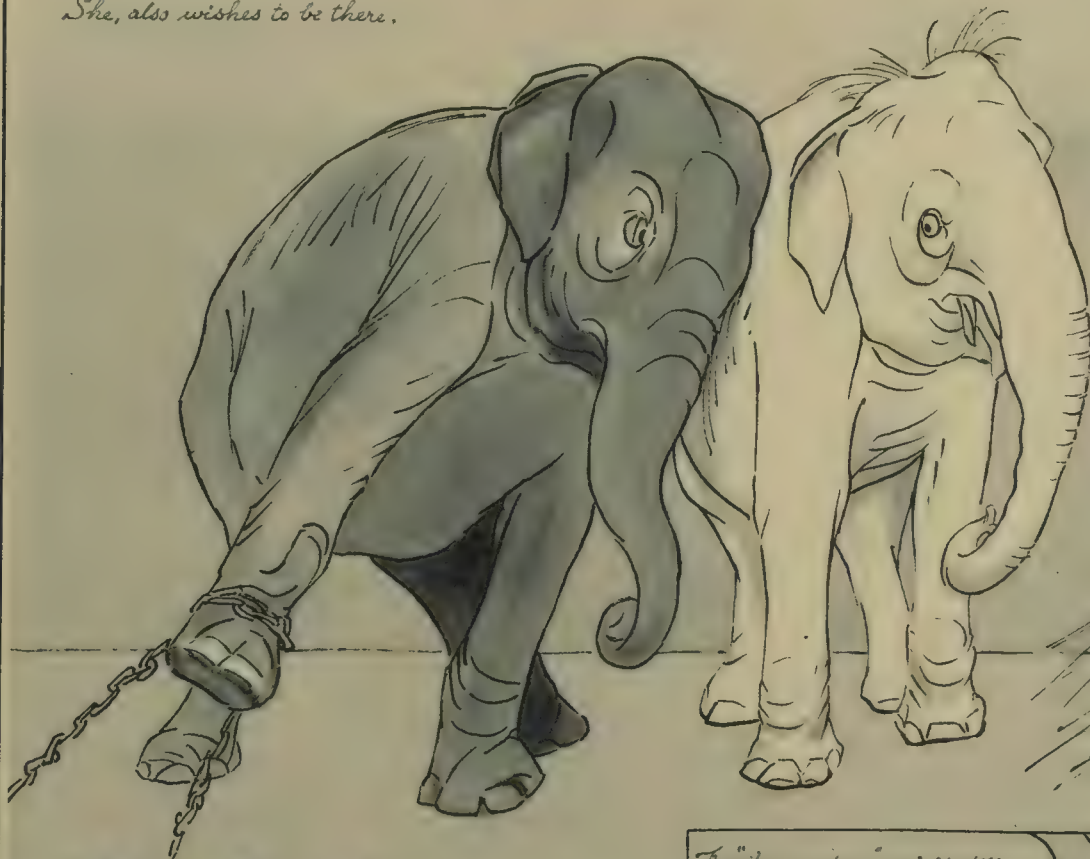
The Sacred White Elephant—(really a pink Elephant)—is bullied by his companion—She even takes the food from out his mouth.



He has a dark spot to his foot—a happy note—the eye seizes on it, relieved for the moment from the mountainous mass of pink.

The Sacred White Elephant in the lime-light.

"She," also wishes to be there.



J.A.S.



The two new animals take kindly to the lot—but, "she" generally takes the brunt.



The "shy up at em" spirit still prevails in the old Elephant House; our old friends carry on as usual—not at all perturbed by the advent of their rivals.

HUMOURS OF THE "ZOO": NO. XVI.—BAWA, THE SACRED "WHITE" ELEPHANT, AND HIS "DARK LADY."

"With a lively memory of white (!) elephants of the past," writes Mr. J. A. Shepherd, "I visited the 'Zoo' with a tolerant but sceptical carriage, and—received a shock! Turning round by Monkey Hill, I came suddenly face to face with a mound of pink flesh—tons of it—undeniable pink, with unctuous folds of flesh, like a prize middle-white pig. . . . The Sacred Elephant is religiously and solidly pink—the real thing. White would be less hard to bear, but 'Bawa' is pink, with hard,

steely white eyes. Worse—he is crowned with a fine crop of pale yellow hair, and on the tip of his tail he wears a light reddish plume! He does not associate with our old friends in the Elephant House—he is held sacred—but is warehoused in a new building—No. 5a Exhibition House. His travelling companion has no false veneration for him. What he has she wants or takes—hustles and bustles him about. Indeed, she has to be chained by the leg to the posts to allow his Sacredness a little peace."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY SPORT AND GENERAL, W. A. ROUGH, CENTRAL PRESS, C.N., BARRATT, OLIVE EDIS, F.R.P.S., TOPICAL, PHOTOPRESS, AND KEYSTONE.

THE YOUNG
GOLFER WHO
BEAT
MR. "BOBBY"
JONES:
MR. A. JAMIESON.



THE GOLFER
WHO BEAT
SIR ERNEST
HOLDERNESS:
MR. R. W.
FEATTIE.



WINNERS OF THE WHITNEY CUP: THE 17th-21st LANCERS POLO
TEAM: (L. TO R.) MR. R. B. COOKE, MAJOR V. LOCKETT,
MR. H. C. WALFORD, AND MR. W. H. FORESTER.

THE GOLFER WHO BEAT
MAJOR HEZLET: MR. H.
G. MCCALLUM.

THE GOLFER WHO BEAT
MR. ROGER WETHERED:
MR. ROBERT SCOTT, JR.

THE GOLFER WHO BEAT
MR. CYRIL TOLLEY: MR.
A. R. NALL-CAIN.

THE GOLFER WHO BEAT
MR. R. A. GARDNER:
MR. H. M. DICKSON.



AMERICAN MARKSMEN TO COMPETE AT BISLEY: THE UNITED STATES ARMY
TEAM, WITH THE COMMANDING OFFICER AND ADJUTANT OF THE QUEEN'S
WESTMINSTERS, AFTER THEIR INSPECTION BY THE KING AT BUCKINGHAM PALACE.

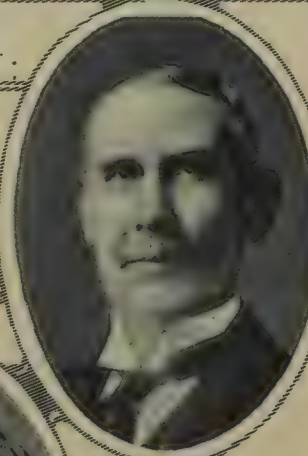


THE PRINCE OF WALES AMUSED AT "PHINEAS" (THE MASCOT OF UNI-
VERSITY COLLEGE HOSPITAL) HOLDING A BABY: AN INCIDENT OF HIS VISIT
TO OPEN THE NEW OBSTETRIC HOSPITAL AND NURSES' HOME.

A LABOUR GAIN
IN NORTH
HAMMERSMITH:
MR. J. P.
GARDNER,
THE NEW M.P.



THE NEW HIGH
COMMISSIONER
FOR NEW
ZEALAND IN
LONDON:
SIR JAMES PARR.



A FAMOUS SURGEON
AND AUTHORITY
ON TROPICAL
MEDICINE:
THE LATE
SIR JAMES CANTLIE.



LATELY IN CONTROVERSY WITH THE EARL OF OXFORD
AND OTHER LIBERAL LEADERS: MR. LLOYD GEORGE—WITH
THE "MAY QUEEN" HE "CROWNED" AT LLANDUDNO.



A WELL-KNOWN
RUSSIAN ANTI-
REVOLUTIONIST
MURDERED IN PARIS:
THE LATE
GENERAL PETLURA.

In the Amateur Golf Championship (the final of which is illustrated on page 977) there were several surprise defeats of famous players by "dark horses" in the early stages.—In the final of the Whitney Cup, played at Hurlingham on May 29, the 17th-21st Lancers polo team beat the Hurricanes by 9½ goals to 7.—The United States Army team which has come over to compete in the rifle-shooting events at Bisley was recently inspected by the King at Buckingham Palace.—The Prince of Wales visited University College Hospital in Gower Street on May 28, and opened the new Obstetric Hospital and the Nurses' Home, the gift of the Rockefeller Foundation. He also unveiled a memorial at the new Royal Ear Hospital, built by the munificence of Lieut.-Com. Geoffrey Duveen.—

Mr. J. P. Gardner gained the seat for Labour in the North Hammersmith by-election.—Sir James Cantlie was the founder and first President of the Royal Society of Tropical Medicine. During the war he did valuable work in Red Cross and ambulance training. A famous incident in his career was his obtaining the release of Sun Yat-Sen from the Chinese Legation in 1896.—Mr. Lloyd George spoke at Llandudno on May 26 on his policy during the General Strike and subsequent controversy with Lord Oxford on the subject.—Sir James Parr has been Minister of Justice, Postmaster-General, and Minister of Education in New Zealand.—General Petlura, who was killed by a Russian Jew in Paris on May 25, was ex-Hetman of the Ukraine, and an active anti-Bolshevist.

AMERICA'S SECOND VICTORY IN OUR AMATEUR GOLF CHAMPIONSHIP.

PHOTOGRAPHS BY SPORT AND GENERAL, CENTRAL PRESS, AND PHOTO. ILLUSTRATIONS CO.



RUNNER-UP IN THE AMATEUR GOLF CHAMPIONSHIP: MR. A. F. SIMPSON DRIVING AT MUIRFIELD.



THE SEMI-FINALISTS IN THE AMATEUR GOLF CHAMPIONSHIP: (L. TO R.) MR. JESSE SWEETSER (WINNER), THE HON. W. S. BROWNLOW, MR. A. F. SIMPSON (RUNNER-UP), AND MR. A. JAMIESON, JUN.



THE NEW AMATEUR GOLF CHAMPION MR. JESSE SWEETSER WITH THE CUP, AND HIS CADDIE, "FRECKLES."



WHERE "STAMPEDING" HAD TO BE DISCOURAGED DURING THE EARLIER STAGES OF THE MEETING: THE HUGE CROWD OF SPECTATORS GOING TO THE FIFTH GREEN DURING THE FINAL OF THE AMATEUR CHAMPIONSHIP AT MUIRFIELD



GOOD SPORTSMEN BOTH: MR. SWEETSER PATS HIS OPPONENT (MR. SIMPSON) ON THE BACK AFTER THE FINISH.



CHAIRING THE NEW AMATEUR CHAMPION: MR. SWEETSER CARRIED SHOULDER-HIGH TO THE CLUB-HOUSE BY SCOTTISH GOLFERS.



THE PRESENTATION OF THE TROPHY TO THE NEW AMATEUR GOLF CHAMPION: MR. STAIR GILLON (CAPTAIN OF THE MUIRFIELD CLUB) HANDING THE CUP TO MR. JESSE SWEETSER.

In the final of the Amateur Golf Championship, played at Muirfield on May 29, Mr. Jesse Sweetser (Siwanoy, U.S.A.) beat Mr. A. F. Simpson (Lothianburn) by 6 and 5. Thus for the second time in its history the cup has gone to an American golfer, the first occasion having been the victory of Mr. Travis at Sandwich twenty-two years ago. In the semi-final this year Mr. Sweetser beat the Hon. W. G. Brownlow (Addington) at the twenty-first hole, and Mr. Simpson

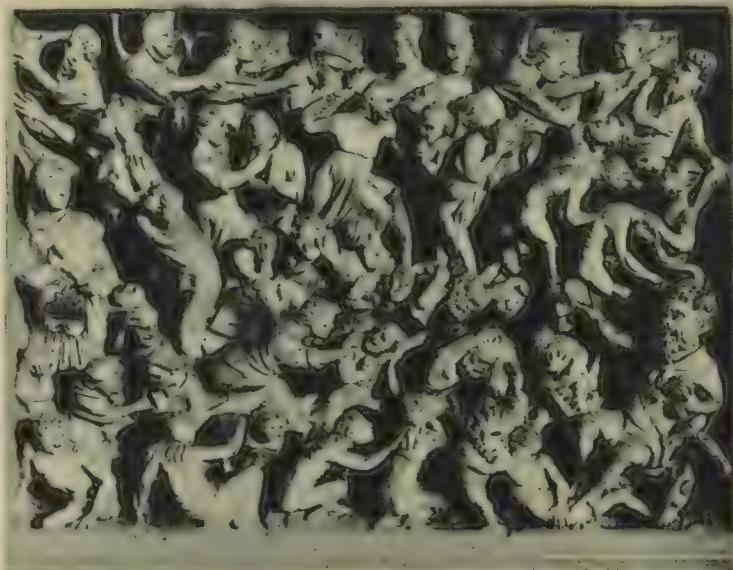
beat Mr. A. Jamieson, jun. (Pollok) by 2 and 1. In the previous round Mr. Jamieson, a young Scottish golfer, had created a sensation by defeating Mr. R. T. Jones (Atlanta, U.S.A.). Portraits of several other golfers who beat well-known players in the Amateur Championship meeting are given on our "Personalities" page. They include Mr. H. G. McCallum, Mr. Robert Scott, jun., Mr. R. W. Peattie, Mr. A. R. Nall-Cain, and Mr. H. M. Dickson.

CROWDS IN SCULPTURE: REMARKABLE EXAMPLES OF MASS FIGURE GROUPS.

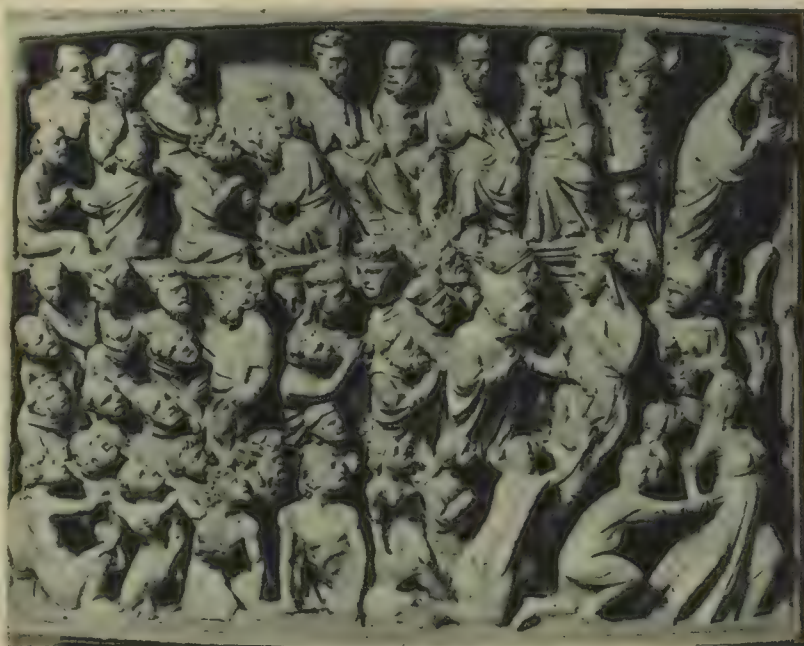
PHOTOGRAPHS NOS. 2 AND 3 BY THE "TIMES." NOS. 1, 4 AND 5 BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.



1. THE MOST ELABORATE IVORY CARVING OF THE LAST JUDGMENT: A BYZANTINE PANEL OF THE ELEVENTH OR TWELFTH CENTURY—SHOWING REPTILES DEVOURING THE DAMNED (RIGHT CENTRE).



2. FROM GIOVANNI PISANO'S THIRTEENTH-CENTURY PULPIT AT PISA, RECENTLY RECONSTRUCTED: A PANEL OF THE DAMNED—SOME BEING DEVoured (AS IN NO. 1) BY REPTILES, OR DEMONS.



3. ANOTHER "CROWD" PANEL FROM GIOVANNI PISANO'S PULPIT, RECENTLY UNVEILED (AFTER RECONSTRUCTION) BY SIGNOR MUSSOLINI: A GROUP OF THE BLESSED.



4. "A TOUR DE FORCE OF EXTRAORDINARY INGENUITY": AN IVORY GROUP OF THE IMMACULATE CONCEPTION, CARVED IN ONE PIECE FROM A VERTICAL HALF-SECTION OF TUSK



5. EQUALLY WONDERFUL TREATMENT OF A MASS OF SMALL FIGURES: THE COMPANION HALF-SECTION OF IVORY TUSK—THE ASSUMPTION OF THE VIRGIN (EIGHTEENTH-CENTURY SPANISH OR ITALIAN).

The representation of crowds in sculpture and carving is here illustrated by some very remarkable examples, including two panels from the newly reconstructed pulpit of Giovanni Pisano in the cathedral at Pisa, illustrated in our last issue. It was unveiled by Signor Mussolini on May 25. The other subjects are described as follows in a note from the Victoria and Albert Museum:—"Three interesting additions have recently been made to the collection of ivories at the Museum. A Byzantine panel carved with the Last Judgment, acquired with the aid of the National Art-Collections Fund, is, apart from its intrinsic beauty, of considerable importance for the history of Early Christian art. No other ivory with so elaborate

a representation of the subject is known, though it has been similarly treated on the great mosaic at Torcello, as well as in certain frescoes and illuminated manuscripts. The relief dates from the eleventh or twelfth century. . . . The other two ivories . . . were presented by Dr. W. L. Hildburgh, F.S.A. They are both cut from the solid end of the same tusk, sawn down the middle. By a *tour de force* of extraordinary ingenuity, the subjects, the Immaculate Conception and the Assumption of the Virgin, are composed of scores of tiny figures in full relief which give the effect of complete detachment. The work is probably Spanish or South Italian of the beginning of the eighteenth century."

THE DERBY OF 1926: THE WINNER AND HIS JOCKEY.

PHOTOGRAPH BY TOPICAL.



THE WINNER OF THE DERBY AND HIS RIDER: LORD WOOLAVINGTON'S CORONACH (J. CHILDS UP).

The Derby of this year, run at Epsom on June 2, in very wet weather, was won by Lord Woolavington's colt, Coronach (J. Childs up). Second place was taken by Mr. W. M. G. Singer's Lancegaye; while the favourite, Lord Derby's Colorado, was third. Lord Woolavington also won the Derby in 1922, with

Captain Cuttle, half-brother to Coronach. Both horses were trained by Mr. Fred Darling. Coronach's jockey, J. Childs, this year rode a Derby winner at Epsom for the first time, though in the war-time races at Newmarket he rode Gainsborough and Fifinella. The race itself is illustrated on the two following pages.

A WET DERBY FOR THE THIRD YEAR IN SUCCESSION: SCENES AT THE START AND THE FINISH.

PHOTOGRAPHS BY TOPICAL, THE "TIMES," AND SPORT AND GENERAL.



THE DERBY, 1926: (1) THE START—SHOWING THE WINNER, CORONACH (EXTREME LEFT) TAKING THE LEAD AT ONCE; (2) LORD WOOLAVINGTON'S DAUGHTER, THE HON. MRS. R. N. MACDONALD-BUCHANAN, LEADING IN THE WINNER.

Lord Woolavington's Coronach (J. Childs up) won the Derby this year by five lengths from Mr. W. M. G. Singer's Lancegaye, while the favourite, Lord Derby's Colorado, was third by a short head. The official time was 2 minutes 47.25th seconds. Lord Woolavington has thus won the Derby for the second time, the first having been in 1922, with Captain Cuttle. Coronach was led in after the race by Lord Woolavington's daughter and only child, the Hon. Mrs. Macdonald-Buchanan, wife of Captain Reginald N. Macdonald-Buchanan, M.C. It may be recalled that Coronach started favourite in the Two Thousand Guineas, but was



WON IN A CANTER BY FIVE LENGTHS: THE FINISH OF THE DERBY—(1) CORONACH (J. CHILDS UP); (2) LANCEGAYE (R. PERRYMAN UP) NEXT TO THE RAILS; (3) COLORADO (T. WESTON UP).

beaten by Colorado by five lengths. In the Derby the position was thus reversed. For the third year in succession Derby Day was very wet. Some of the effects of the rain on the ground and the parking of cars are shown on the following page. The race was witnessed by the King and Queen, and a large party, including the Prince of Wales, the Duke of York, Prince Henry, Princess Mary, Viscountess Lascelles, and Viscount Lascelles. Coronach was trained by Mr. Fred. Darling, of Beckhampton, who was also the trainer of Captain Cuttle, and of last year's Derby winner, Mr. H. E. Morris's Manna.

THE WET DERBY OF 1926: VEHICLES IN A SEA OF MUD.

PHOTOGRAPHS BY L.N.A., CENTRAL PRESS, AND I.B.



A DISMAL DERBY DAY: (1) A COACH DRAWN BY A TRACTOR; (2) PUSHING A CHARABANC OUT OF MUD; (3) A CAR WITH ITS OWN STRAW FOR CARPETING RAIN-SODDEN GROUND; (4) PULLING A MOTOR-BUS OUT BY TRACTOR; (5) DIGGING OUT A BUS SUNK UP TO ITS AXLES; (6) PARKED BUSES WITH IMPROVISED "ROOFS" AND TWO AMERICAN FLAGS.

Derby Day this year was the third wet one in succession, and was, indeed, one of the wettest on record. The conditions were much worse than last year. Rain began to fall in the early hours of the morning, and continued in a steady down-pour, which soaked everything and everybody. The ground on the approaches and parking-places for vehicles was converted into a sea of mud, and some of

the heavier vehicles, such as charabancs and motor-buses, sank into it up to their axles. Among the expedients adopted to get them out was the use of a tractor. Some prudent motorists, profling by last year's experiences, brought their own straw to help them in moving their cars after the racing. The straw was laid on rain-sodden ground to make a firmer surface for the wheels.

Where Strikers Rule and are Said to Inflict Torture: A Canton Trial of Strike-Breakers.

WITH WRISTS BOUND BY CORDS: CHINESE WOMEN AND MEN, CHARGED WITH STRIKE-BREAKING, BEFORE A TRIBUNAL OF STRIKERS AT CANTON.

At Canton, which is under Russian Bolshevik influence, the strike and boycott against British, American, and Japanese products has lasted about a year, and greatly damaged the trade of Hong-Kong. On May 31, however, it was reported that there were signs of a settlement. Writing a few weeks ago, the Hong-Kong correspondent of the "Times" said: "The Russians (at Canton) have two armies—

the force commanded by Chang Kai-shek, and the strikers, who receive military training. . . . The strikers are the Kuomintang. The Kuomintang is the real Government. . . . They have their own courts and gaol. They torture their prisoners in the streets, and the police are helpless. They cross the Hong-Kong border, raid villages, and snipe at the British police."—[PHOTOGRAPH BY TOPICAL.]

Menaced by "a Grave Situation": Egypt—the King and the British High Commissioner.

AT THE EGYPTIAN MILITARY TOURNAMENT: (L. TO R., ON DAIS) ZIWAR PASHA (WITH HAND ON RAIL), LADY LLOYD, KING FUAD, LORD LLOYD (BRITISH HIGH COMMISSIONER), AND TEWFIK NESSIM PASHA.

Zaghlul Pasha's success in the Egyptian elections was stated to have caused a grave situation. On June 1 the "Morning Post" said: "Zaghlul Pasha has spent two hours with Lord Lloyd (the British High Commissioner), and it was intimated that the difficulties had not been overcome. These difficulties, of course, centre round the guarantees, which Zaghlul shows no readiness to give. The

two most important are the right of Britain to protect Egypt from outside aggression, and her rights over the Sudan. Meantime, though Ziwar continues Premier, Zaghlul's Press is already quoting the names of his Ministers. . . . Our Cairo correspondent declares that the populace is like gunpowder, and a spark might cause an explosion."—[PHOTOGRAPH BY A. REID AND SON, HELIOPOLIS.]

FROM THE WORLD'S SCRAP-BOOK: PICTORIAL RECORDS OF

PHOTOGRAPHS BY G.P.U., TOPICAL, C.N.



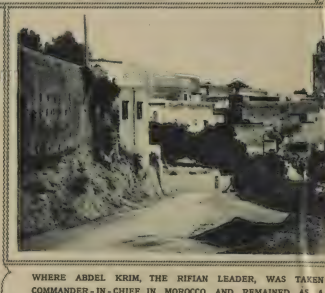
PUBLIC INTEREST IN THE KING'S DEPARTURE FROM BUCKINGHAM PALACE FOR THE LEVEE AT ST JAMES'S PALACE: THE ROYAL CARRIAGE CONTAINING HIS MAJESTY PASSING THE VICTORIA MEMORIAL.



SETTING OUT ON A 26½-MILE RUN TO LONDON: THE START OF THE POLYTECHNIC MARATHON RACE FROM WINDSOR CASTLE TO STAMFORD BRIDGE, REFERRED BY LORD LASCELLES.



A HISTORIC HOUSE AND ESTATE JUST CAME INTO THE POSSESSION OF THE PUBLIC: WOLLATON PARK, NOTTINGHAM, BOUGHT BY THE CORPORATION FOR £200,000 FROM LORD MIDDLETON, WHOSE FAMILY HAS OWNED IT FOR OVER THREE CENTURIES.



WHERE ABDEL KRIM, THE RIFIAN LEADER, WAS TAKEN COMMANDER-IN-CHIEF IN MOROCCO, AND REMAINED AS A



A NEW HEADQUARTERS FOR FREEMASONRY: THE WINNING DESIGN FOR THE NEW MASONIC TEMPLE TO BE ERRECTED IN GREAT QUEEN STREET AS A PEACE MEMORIAL.



ON THE BATTLEFIELD OF LE CATEAU: A TRIBUTE TO THE MEMORY OF MONTH OF THE WAR—THE UNVEILING, BY GENERAL SIR HORACE SMITH, REGIMENTS, ARGVLL AND SUTHERLAND

THE MOST INTERESTING NEWS AT HOME AND ABROAD.

PHOTOGRAPH, AND CONTINENTAL "DAILY MAIL."



THE COACHING CLUB'S OPENING MEET OF THE SEASON: SEVEN COACHES, INCLUDING THREE REGIMENTAL DRAGS, DRAWN UP AT THE MAGAZINE IN HYDE PARK FOR A DRIVE TO RANELAGH.



NORMAN "SHIPS" ON LAND: KHAKI-CLAD TROOPS, AS SOLDIERS OF WILLIAM THE CONQUEROR, REHEARSING HIS LANDING BEFORE THE BATTLE OF HASTINGS, FOR THE ALDERSHOT TATTOO.



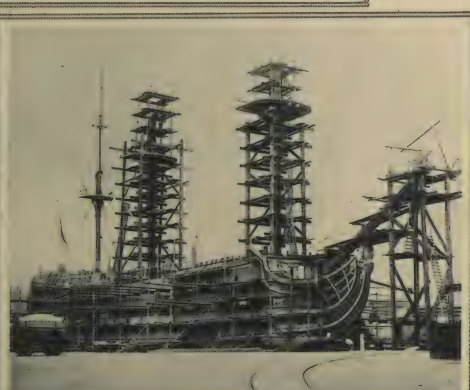
TO MAKE HIS FORMAL SURRENDER TO THE FRENCH PRISONER OF WAR: THE PICTURESQUE MOORISH TOWN OF TAZA.



THE COMMUNAL DISTURBANCES AT CALCUTTA WHICH LED TO DEMANDS FOR AN INQUIRY INTO THEIR ORIGIN AND THE ACTION OF THE BENGAL GOVERNMENT: INDIAN POLICE MAKING AN ARREST—A TYPICAL INCIDENT DURING ONE OF THE RIOTS.



HEROIC BRITISH TROOPS WHO STAYED THE GERMAN ADVANCE IN THE FIRST DORRIEN, OF THE MONUMENT ERRECTED TO THE SUFFOLK AND MANCHESTER HIGHLANDERS, AND ROYAL ARTILLERY.



NELSON'S FAMOUS FLAGSHIP UNDER A NETWORK OF 'SCAFFOLDING': H.M.S. "VICTORY," AT PORTSMOUTH, IN COURSE OF RESTORATION TO HER TRAFALGAR CONDITION.

The King held his third Levee of the year, at St. James's Palace, on May 31.—The Marathon Race from Windsor Castle to Stamford Bridge (26 miles 385 yards) for the Polytechnic Harriers' athletic meeting, was won, as last year, by S. Ferris, of the R.A.F. (Uxbridge), whose time was 2 hours 42 min. 24.1.5 sec. Lord Lascelles acted as referee.—At the Coaching Club's opening meet, on May 29, there were four private coaches, driven respectively by Captain the Hon. George Savile, Mr. W. W. Theobald, Sir Edward Stern, and Mr. C. J. Phillips (vice-president), with three regimental drags—those of the "O" Battery, the R.A. Woolwich, and the R.A.S.C., Woolwich.—The Searchlight Tattoo to be presented at Aldershot during Asot Week includes three "visions" of historic British battles—Hastings, Agincourt, and Balacava. The landing at Pevensey for the battle of Hastings is effected from sailing galleys (on hidden wheels) at the edge of the arena, and a sea illusion will be produced by mist effects.—Wollaton Park, Nottingham, just bought by the Corporation, has been owned for some 350 years by the family of Lord Middleton, whose ancestor built the Hall in the year of the Armada.—Abdel Krim, after giving himself up to the

French, was taken as a prisoner of war to Taza, where he formally surrendered to General Boichut, French Commander-in-Chief in Morocco, and remained pending a decision as to his fate.—The Calcutta riots, which occurred intermittently during April and May, caused (says the "Morning Post") "an insistent public demand for a Commission of Inquiry."—The winning design for the new Masonic Temple in Great Queen Street, for the United Grand Lodge of England, is the work of Messrs. H. V. Ashley and Winton Newman, F.F. R.I.B.A. The designs submitted were placed on view at the Royal Institute of British Architects.—General Sir Horace Smith-Dorrien, who commanded the 2nd Corps at Le Cateau, in the battle of August 26, 1914, unveiled there on May 29 a cenotaph to the memory of 209 officers and men of the regiments : formed the extreme right wing—the Argyll and Sutherland Highlanders, Suffolk and Manchester Regiments, and Royal Artillery.—The restoration of the "Victory" to her condition at Trafalgar, it is said, will probably not be completed for some nine months. The "Save the Victory" fund, for which the late Sir Doveton Sturdee worked so hard, amounted recently to over £98,000.

BOOKS OF THE DAY.

AT a season when the annual American "invasion" of Europe is in progress, concurrently with a British "invasion" of France and other parts of the Continent, I feel it appropriate to group together a batch of new books that offer points of contact—historical or topographical—between the various countries concerned in this *mêlée* of summer holiday raids.

The Muse of History has no livelier devotee than Mr. Philip Guedalla, whose "INDEPENDENCE DAY," a Sketch-book (John Murray; 12s. net), is a caustic commentary on certain makers of American history. It comprises twelve biographical essays on Fathers of the Revolution, prefaced by a short Treatise on Truth, and epilogued by a Footnote on Greatness, both in a vein of delicious irony. The Revolution, of course, was that by which England "lost America," and its "fathers" (in order of appearance) are George III., Louis XVI., Lord North, Chatham, Burke, General Burgoyne, Cornwallis, Washington, Franklin, Samuel Adams, Alexander Hamilton, and La Fayette. The literary portraits trace the general outlines of each character and career, with particular reference to Transatlantic affairs, and each is illustrated by an actual portrait.

One might apply the author's epitome of Edmund Burke, in part at least, to himself—"He thundered on, and still we listen. For Mr. Burke, when all is said, was a style." Mr. Guedalla does not thunder; he coruscates, like summer lightning. He flashes on, and still we read, for he is, above all, a style. It is not exactly what he says that takes us, as the dazzling way he says it. He is truly—in the words of Sir Edmund Gosse—"the paladin to whom we look to deliver us from the dragon of historical dreariness." Not that he is by any means negligible as a historical critic, for the sparkling surface, I think, conceals deep waters of thought, and wide knowledge.

I can well believe that, under his gay motley of wit and humour and sarcasm, Mr. Guedalla wears the hair-shirt of sincerity. I see in him an uncompromising realist, a sworn foe to historical pomposity, and an iconoclast among the distorted idols of conventional hero-worship. "It seems more respectful to a man," he writes, "even if he was a great man, to depict him as a man." On the other hand, he deprecates the modern vogue of perverse detraction. "What [he asks] can be more ignoble than a posthumous lampoon? Besides, if whitewash is an indifferent medium for the portrait painter, the same is no less true of lampblack." His main doctrine in historical criticism is that forces are more than individuals, the Great Man is not so great as he is painted, and political greatness is largely a matter of luck and legend—luck in "arriving," like Napoleon, at the right moment, and "legend" industriously built by tradition round a famous name. "True history," Mr. Guedalla concludes, "is rarely anthropomorphic. . . . Even Governments, one feels, must have their moments of uncertainty, when they elbow aside the eager claimants for Valhalla and bury an Unknown Soldier. The wise historian will search history for its Unknown Soldiers. For, though there is rarely a Great Man, there is sometimes a great age."

Precisely the same conclusion is reached by that entertaining French diplomatist, M. Maurice Paléologue, in his new book, "THE ROMANTIC DIPLOMAT," translated by Arthur Chambers; with eight illustrations (Hutchinson; 12s. 6d. net). The author begins with Mme. Bovary's provincial aspirations after life in Paris, and the "roseate atmosphere" in which ambassadors moved. "Three statesmen," he says, "have struck the imagination of their contemporaries in this way: Talleyrand, Metternich, and Chateaubriand. It is through them that the alluring legend which dazzled Mme. Bovary has woven itself round the diplomatic career." Writing on a larger scale than Mr. Guedalla, with only three subjects instead of twelve, M. Paléologue can enter more fully into biographical detail, and his book owes its charm rather to the narrative itself than to scintillations of style. He relates not only the tortuous intrigues of Talleyrand, the astute diplomacy of Metternich, and the polemics of Chateaubriand, but also their incidental love affairs, especially the Protean amours of Metternich.

So, by the path of diplomatic romance, M. Paléologue emerges at the same point of outlook that Mr. Guedalla reached by way of critical satire. "As Chateaubriand had predicted," he concludes, "Napoleon was to be 'the last of the great individual lives.' Henceforward it is the soul of multitudes, the unconscious genius of races that will be seen hovering confusedly over great national tragedies. In the eyes of the nations, glory will henceforward be anonymous and collective. No longer will triumphal arches perpetuate illustrious names. After a victorious war it was not to a conquering generalissimo, but to an 'Unknown Warrior' that France extended the homage of her pious gratitude."

Chateaubriand's own grave lies, as did Napoleon's first tomb in St. Helena, open to the air, on a grassy promontory at St. Malo, and I find my thoughts wandering back to the day when I stood beside it, knowing much less about Chateaubriand than I do now, since reading M. Paléologue. St. Malo also provides a scene in a real-life drama of Napoleonic times told in a volume of very different memoirs—"MEN IN WOMEN'S GUISE," Some Historical Instances of Female Impersonation; by O. P. Gilbert; translated from the French by Robert B. Douglas (John Lane; 12s. 6d. net). The St. Malo incident occurred during the strange career of the man who figured as Jenny de Savalette de Lange. The bulk of the book, however, is devoted to a pair of still more remarkable personages, the Abbé de Choisy and the Chevalier d'Eon, who both masqueraded as women, off and on, for many years. The Chevalier d'Eon, who flaunted at the Court of Louis XV., first fell into the habit of wearing feminine attire at a fancy-dress ball.

The story of such disguises, M. Gilbert reminds us, goes back to the days of Achilles in Skyros. He concludes



WEARING THE CROWN SPECIALLY MADE FOR HIS OWN CORONATION AND HOLDING HIS ROYAL STANDARD: THE NEW SHAH OF PERSIA SEATED ON THE THRONE OF NADIR SHAH IN TEHERAN.

The coronation of Riza Shah Pahlevi (which was illustrated in our issue of May 22) took place in Teheran, with brilliant ceremony, on April 25. He placed on his own head the new Pahlevi crown, specially made for the occasion, of gold encrusted with diamonds, emeralds, and rubies, and took possession of the historic sword of Nadir Shah. The new Shah, it will be remembered, rose from the ranks of the Persian Army, and was elected to succeed the deposed ruler.—[Photograph by P. and A.]

with a short chapter about various modern impersonators of women on the stage. I am particularly interested in one of them who "was an undergraduate of an English University and was asked by his comrades to take the part of *prima donna* in a comic opera." This incident reminds me of a certain winter evening at Cambridge long ago, when I was similarly persuaded to don feminine garb at a skating carnival, and, after a visit to a barber's, appeared on the ice in a becoming dress of scarlet. Fortunately, however, I was not tempted to adopt the skirt as a permanent costume, and, on reading M. Gilbert's book, I realise what I may have escaped. A nice thing it would have been if I had developed into a ballet-girl!

From disguise and masquerade it is no great step to secret weddings, with their consequent tangles and litigation, and out of such material Mr. Charles Kingston has woven a "piquant" biographical tapestry in "THE MARRIAGE MARKET"; with fourteen illustrations (John Lane; 12s. 6d. net). The book is a gossip record of the most remarkable marriages of the last half-century or

so. Not the least interesting episodes are the matrimonial adventures of royalty, and American readers, in particular, will be attracted by the chapters on the late Princess Christopher of Greece and her son, Mr. W. B. Leeds junior, who married Princess Xenia. Closely akin to Mr. Kingston's book, both in matter and manner, is "GREYNA GREEN ROMANCES," by Warren Henry; illustrated (Cecil Palmer; 7s. 6d. net). The locality of Greytna Green, that Mecca of eloping couples until the Marriage Act of 1856, became during the war a munition-making centre, and acquired a more tragic reputation as being close to the scene of the great troop-train disaster at Quintinshill. Mr. Henry records briefly the growth and decline of the "marrying industry," and then relates many of the romances, comedies, and tragedies associated with runaway matches.

I pass now to a group of books that will appeal especially to those who contemplate crossing the Channel for their holidays. Chief among them, both for literary quality and sympathetic insight into the French character, is "A MIRROR TO FRANCE," by Ford Madox Ford (Ford Madox Hueffer); with colour frontispiece (Duckworth; 8s. 6d. net). I like it better than any other of his books that I have come across, for he is obviously quite *en rapport* with his subject, writing at ease and in a happy frame of mind. His book reflects admirably the spirit of French life, both in Paris and in little, out-of-the-way towns and villages, and he draws incidental contrasts with British and American "manners and customs," generally to the advantage of France from his point of view.

One district of France "from which (as Mr. Ford writes with devotional hyperbole) has come all of civilisation that we have," is the subject of a well-written travel-book called "A WAYFARER IN PROVENCE," by E. J. Robson; with twelve illustrations by J. R. E. Howard, and a map (Methuen; 7s. 6d. net). The author has wisely given a personal touch to his descriptions, and, while his work is in the main of a more matter-of-fact and informative type than Mr. Ford's, he, too, can wax lyrical about the land of

Dance and Provençal song and sunburnt mirth.

Mr. Robson gives me a link with another book by his allusion to "the asylum where Vincent van Gogh, an inmate, painted many St. Rémy pictures." The tragic career of that distracted genius is told in a new volume of Masters of Modern Art—"VAN GOGH," by Paul Colin; translated by Beatrice Moggridge; with forty illustrations (John Lane; 5s. net). Excellent as these little monographs are in other respects, I cannot commend the style of binding, which calls up painful recollections of the uglier sort of school-book.

There are more ways of visiting our French neighbours than by Channel steamer, railway, or car, and a very delightful way is revealed by Captain Leslie Richardson's book, "MOTOR CRUISING IN FRANCE"; from Brittany to the Riviera; with numerous illustrations (Geoffrey Bles; 16s. net). The preposition of the title is strictly correct, for he travelled not only along the coast, but by an "inland voyage" through the Canal des Deux Mers, from Bordeaux to Certe, on the Gulf of Lyons, by way of Barsac, Toulouse, and Carcassonne. Apart from the nautical interest, and his chatty descriptions of incidents ashore, Captain Richardson is quick to respond to the literary influences and associations of the romantic scenes he visits. Fine photographs enhance the charm of the volume.

The Breton coast—at Faisrien and the island of Gavr' Inis, with its famous megaliths—provides two chapters in "NORTHERN LIGHTS AND SOUTHERN SHADE," by Douglas Goldring; with sixteen illustrations (Chapman and Hall; 12s. 6d. net), but in point of bulk the north exceeds the south and the greater part of the book is concerned with Sweden. The author stresses the fact that it only claims to be "a record of personal impressions and experiences." It is, I think, all the better for that, and I thoroughly agree with his assertion that "the personal is the only excusable and modest way of writing about people and places of which one cannot claim any profound or intimate knowledge." When, however, the writer is a novelist and critic of note, the result even of casual impressions is bound to be interesting. This is so with Mr. Goldring's book. If ever I go to Sweden, I shall turn again to his pages for the necessary priming.

C. E. B.

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A STUDY IN DECORATION: THE LEOPARD AND HIS SPOTS.

FROM THE DRAWING BY MISS DOROTHY BURROUGHES, SHOWN AT THE ROYAL SOCIETY OF BRITISH ARTISTS' (AUTUMN, 1924) EXHIBITION. REPRODUCED BY PERMISSION OF THE OWNER, LORD MICHELMAM. (COPYRIGHTED.)



“‘PUNCH,’ THE ‘ZOO’ LEOPARD,” BY MISS DOROTHY BURROUGHES: A DECORATIVE EFFECT
IN ANIMAL PORTRAITURE.

Miss Dorothy Burroughes, of whose work we have published several previous examples, has achieved very striking results in the decorative portraiture of animals. This remarkable study of “Punch,” a leopard at the “Zoo,” conveys very finely, with great economy of detail, the animal’s brooding ferocity and its lithe strength, latent even in an attitude of relaxation. The drawing was

shown at the Royal Society of British Artists’ Exhibition in the autumn of 1924. Miss Burroughes has also exhibited several others, including “Pantha,” “Stealth,” and “Lemurs,” which were reproduced in colour in our issues of February 16 and May 31, 1924, and April 24 last, respectively. They possess the same quality of bold effect produced by simple means.

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Fashions &

Fancies

A Riding Habit Evening Cloak.

Fashion is never tired of planning surprises, and one of her latest successes is the mode introduced

by Miss Ivy Tresmand, who is playing Yvonne at Daly's Theatre. She has an evening cloak of white satin, cut unexpectedly on the lines of a riding habit, tight-waisted, fastened with one button, then springing out into a full skirt which is emphasised by a deep flounce of white fur matching the revers and collar. The effect is delightful, and one almost expects a white steed to appear at the back of the stage instead of the conventional car which bears her off. The accompanying evening frock carries out much the same silhouette, for it is a panniered "robe de style," very short and tight-waisted, expressed in white satin, with the corsage covered with silver net patterned with spots of diamanté, and the skirt embroidered here and there with decorative cabochons of crystal. Another lovely summer evening cloak is worn by Miss Mabelle George as Cou Cou. It is of jade net lined with silver tissue, the collar and border being composed of countless picot-edged frills of net. Later in the scene the cloak is discarded, and reveals a pretty little frock beneath of green and silver with godets of the same frills.

A Cascade Frock and a Taffeta Sports Suit.

Lolotte (Miss Maria Minetti), as befits the fascinating vamp in this bright musical comedy, wears gay clothes which are excessively smart. Her evening dress is a shimmering cascade of crystal, shaded from white to rose, formed entirely by crystal fringe cleverly entwined in a most intricate

manner. Her cloak is a circular affair of silver tissue, turned back in front to reveal a lining of rose chiffon velvet spangled with diamanté. In the last act Lolotte introduces a charming summer sports suits fashioned of taffeta, a decided novelty. It consists of a tailored three-quarter coat in emerald green, with gauntlet cuffs and facings in green and white plaid, drawn in at the waist and falling in folds over a pleated plaid skirt. The scarf, tied at the back with long flowing ends, is emerald lined with white. It is an outfit which is well worth studying for those who are planning their wardrobes for the fashionable plagues.

Frocks for Ascot and Goodwood.

There are many happy ideas for race frocks to be gleaned from Miss Ivy Tresmand's charming summer dresses. One of the prettiest is a youthful affair of honey-coloured chiffon patterned with may-blossom. The wide sleeve draperies and circular panels in front of the skirt are hemmed with deep cornflower-blue, matching the sash, and at the waist droops a bunch of meadow flowers, blending the lovely colourings of poppies, marguerites, and ripe corn. More formal, perhaps, but equally appropriate, is her "picture frock" of sky-blue taffeta cut with a waistcoat effect fastened by three diamanté buttons and a decorative brooch. The hem of the skirt is made more important by triangles of quilting. The chorus, too, introduce any number of pretty race frocks in lace and chiffon, worn with quaint little coatees of taffeta, with or without sleeves, which lend effective splashes of colour to the delicate tints of the lace flounces and jabots imprisoned beneath.



Accessories from Hamptons which will bring comfort to every room. The arm-chair is fitted with loose down cushions to the seat and back; the lamp-shade is hand-painted with a parchment effect; and the cushion is of satin.

THERE ARE FASHIONS IN EVERYTHING FROM FROCKS TO FURNITURE, AND WHILE THE STAGE INTRODUCES MANY FRIVOLOUS MODES, THE VOGUE OF INTERIOR DECORATION IS EQUALLY ABSORBING AND HAS MANY ASPECTS.

An Exhibition of Real Lace.

Since lace is again so fashionable, it is an exceptionally opportune moment for the interesting exhibition of real laces, antique and modern, which is being held at Liberty's well-known Tudor building in

slip, completed with a huge bustle bow of taffeta in lovely colourings. It may be obtained for £5 19s. 6d., and 59s. 6d. will secure another in printed silk voile, with the front of the bodice and the back of the skirt cleverly pleated. At 6½ guineas each are many attractive models, one in flowered chiffon hemmed with lace (long sleeved), another in crêpe-de-Chine with short sleeves, and a third in silk georgette with the skirt fashioned of many frills.

Fashions in Furnishing and Decoration.

During the past few years, women have learned to be consistent in their clothes, their toilet, and their house. They are no longer happy unless every detail tallies, and in the matter of furnishing it is of especial importance. The fashion nowadays is to have a room either entirely modern or definitely a "period" style, and it is a vogue that will last, for anything which is complete is always satisfying. Hamptons, the well-known firm in Pall Mall East, S.W., carry out any scheme to the last detail. Pictured here, for instance, is a dining-room in the manner of the Jacobean style. The walls are plastered, reproducing the effect of an old Tudor room, finished with a frieze and cornice in modelled plaster, and the fireplace and hearth are of stone. The furniture comprises exact reproductions of antique pieces, and can be acquired separately when desired. The carved oak buffet is obtainable for £34 10s., and the handsome oak pull-out table costs £23 10s.; size, when extended, 7 ft. by 2 ft. 10 in. The oak dining chair with a hide seat and back costs £5 15s. Full details of this delightful furnishing scheme can be found in the new catalogue, which will be sent gratis and post free on request. Included in it also is the little group at the top of the page. The comfortable arm-chair is upholstered entirely with hair and covered with cretonne (price £13 17s. 6d.); the lamp has a hand-painted parchment effect lamp-shade; and the cushion is one of many fascinating "bolsters" ranging from 39s. 6d. to £7 7s.

Carpets and Cretonnes.

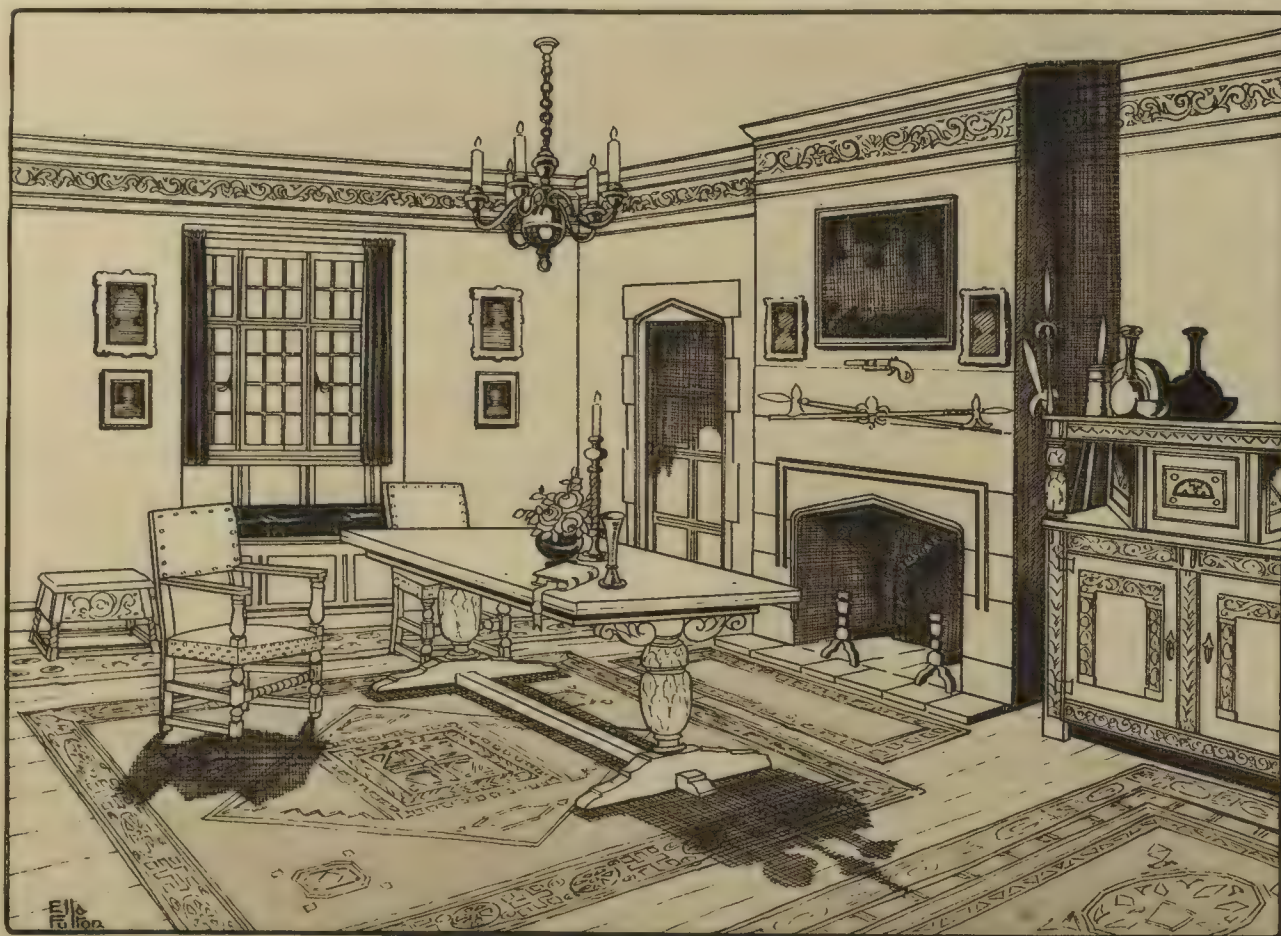
A specially fine collection of Axminster and Wilton carpets is to be found at Hamptons, and the variety of sizes and colours is infinite. Seamless Axminsters range from £4 6s. 3d., size 7 ft. 6 in. by 6 ft.; and Wiltons from £6 5s. 6d., size 7 ft. 6 in. by 6 ft. 9 in. The pile is closely woven, and can be relied upon to withstand the hardest wear. Plain carpetings are also much in vogue, ranging from 6s. 6d. a yard, 27 in. wide. Then there are artistic cretonnes in new designs. The "Sunland" fabrics, guaranteed unfadeable, are also excellent for this purpose. Ranging from 1s. 10d. a yard, they are available in every colour and in several weights.

A Bargain for Motorists.

A splendid investment for every woman motorist is a long coat with storm collar and cuffs, guaranteed windproof and rainproof, made of a cloth faced with a special rubber preparation giving the appearance of leather. Costing only 21s., it will not crease or split, and is available in many fashionable colours, including red, black, green, and purple. This wonderful opportunity is offered by Gamages, Holborn, E.C., and should be seized without delay.

Tea Frocks and Gowns.

There are numberless occasions in these days when a tea frock is indispensable, and Debenham and Freebody, Wigmore Street, W., have issued a little book devoted entirely to tea frocks and gowns. It will be sent post free to all readers on request. There is a fascinating little sleeveless model of gold rayon lace, with the skirt falling in draperies over a georgette



An artistic dining-room in the Jacobean style. Every detail is perfectly reproduced, and the furnishing and decoration throughout must be placed to the credit of Hamptons, Pall Mall East, S.W., who are well-known authorities on this subject.

Argyll Place, Regent Street, W. There are lovely pieces from every country, many of royal interest, and some from famous collections. Laces that belonged to the Empress Eugénie are included, and the collection is well worth visiting, both from the point of view of a collector and for the purpose of acquiring pieces to transform into fashionable accessories. Readers of this paper are cordially invited, and no one should neglect to seize the opportunity.

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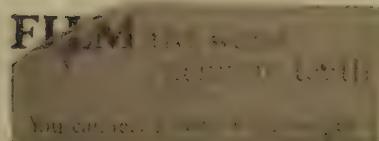
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THE WORLD OF MUSIC.

A GREAT ENGLISH MUSICIAN.

THERE was no musician born in this country during the whole period of the nineteenth century to whom the musical public, amateur and professional, owe a greater debt than to the late Sir Hubert Parry. The official biography recently published by Messrs. Macmillan and Co. in two volumes has been written by Mr. Charles L. Graves, and it gives us an extremely detailed, almost Frithian, picture of the composer's activities. Parry, who was born in 1848, had the advantages and disadvantages of a wealthy father, and as Mr. Graves says: "It was his good fortune at Highnam, at Eton, and Oxford, and all through his life, to be brought into more or less close touch with a great many notable personages in the Church, art, letters, science



TO BE MARRIED TO-DAY TO MR. ERNEST GALLIANO:
MISS ETHEL DOREEN SAWARD, ONLY DAUGHTER OF
MR. H. G. SAWARD, MANAGING-DIRECTOR OF MESSRS.
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and philosophy, politics and society, and he has left many vivid impressions of this contact. But money, comfort, and ease often stifle accomplishment, and prevent those who are favoured in this

way from devoting themselves to hard professional work. Special credit is then due to Hubert Parry, not so much for profiting by his position, as for withstanding the allurements and distractions of a leisured and comfortable home. He was a man of many friends, but in the class from which he sprang his closest intimacy was reserved for those who were more alive to its duties than its privileges."

That Parry had a keen sense of the duties and responsibilities of the individual to the society in which he lives became clear very early in his life. In 1873, at the age of twenty-five, he writes in his diary, after reading the "Meditations" of Marcus Aurelius:

"I think Marcus Aurelius's view of the criterion of personal morality is infinitely more true and even more workable than any modern theory; viz., the sacredness of the soul or personality which God has given into our charge, and the nobleness of the duty and work of keeping it pure and untarnished, and that virtue must be followed for itself alone, and further (as it has always struck me) that the consciousness of virtue is the only perfect happiness."

The slight priggishness of these words is natural in a serious young man, and completely excusable in Parry, who, as a man, never showed a trace of it. But Parry, like all serious, vital natures, felt the need of working to justify his existence, and it is, therefore, not surprising to find him, in his diary, at times critical of his environment:

"All aristocrats, specimens of the Upper Ten, Society's ornaments! It is enough to make one a bitter democrat to be long in the company of people brought up in luxury, utterly without aspirations of any kind, without education of mind, and as uselessly ornamental and as injuriously bigoted about their 'rights' and 'position' as it is possible to be. Certainly one of the primary conditions of a better-constituted Society must be a better and more equal distribution of the luxuries of life, and the questionable advantages of wealth and opportunities of pleasure."

But although Parry was fortunately secured by the vitality of his nature and by the possession of a genuine musical talent from the narrowness and idleness of some of his acquaintances, he did not altogether escape from paying for the leisure and distractions of wealth to which the versatility and impressionability of his temperament made him very susceptible. He had, for example, too many hobbies:

"Hubert Parry was more than a mere 'hedge-naturalist,' and his careful observations on the peculiarities of the growth of yellow flowering nettles [Continued overleaf.]



THE FIRST OF ITS KIND CONNECTED WITH THIS COUNTRY, AND SAID TO BE THE FASTEST IN THE WORLD: A NEW TRANSATLANTIC CABLE—THE SHORE END BEING LANDED AT SENNEN COVE.

The shore end of the Western Union Telegraph Company's new "permalloy" Transatlantic cable, from Bay Roberts, Newfoundland, was landed at Sennen Cove, near Land's End, on May 27. Later in the year will be laid a connecting cable from Bay Roberts to New York. The new cable is the first of its type landed in England, and represents the first radical change in cable construction for some fifty years. The copper conductor is wrapped in "permalloy" (nickel and iron) which quadruples the previous transmission capacity, giving a speed of 2500 letters per minute. In our photograph the cable-ship "Clyde Firth" is seen lying off shore. The shore end of the cable is three miles long and weighs 90 tons. It took 8 horses and 100 men to haul it up the cliff to the cable station.—[Photograph by Sport and General.]



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(Continued.)

were only the first of a series of experiments which led him on to the use of the microscope, and his subsequent studies in mycology and algology."

One cannot help feeling that a man who was going to be a great composer ought not to be spending very much time studying mycology and algology, but one trembles with apprehension when discovering the diversity of Parry's interests. He was a well-read man, and up to a point his interest in illuminated MSS., Elzevirs, etc., and in general literature, from George Eliot's "Mill on the Floss" and Addison's "Cato" to Arnold's "Literature and Dogma," Butler's "Erewhon" and Spencer's "First Principles," is singularly refreshing in a musician. When hearing Mendelssohn's "Hymn of Praise" he is as much moved by Spencer's presence as by the music, and writes:

"Herbert Spencer attended some of the performances and moved the horror of the orthodox by not standing up in the 'Hallelujah' and 'Sanctus,' and other Choruses in which the public adopted that posture. I had a few words from him on casual subjects and felt quite overwhelmed by the honour, so that I could hardly speak without trembling." But our apprehensions are not removed when we read of his buying an expensive microscope and writing of his experiments: "It is quite a new world of wonder and delight, and music went utterly to the dogs."

The marvel is that, in spite of these distractions, Parry really worked at his music; he studied with Dannreuther, and made the acquaintance of professional musicians. Among them was Reichel, of whom he tells a good story:

"Reichel was entirely bound up in his art, and one day Pierson asked him if he had heard any of Wagner's music: 'Yes,' he replied; 'I have heard "Tannhäuser," and while I was listening to it I didn't know whether to laugh or to cry, but when I came out of

the theatre, I wept; for, said I, this is the downfall of German music.'"

Parry paid a visit with Sir George Grove to Rubinstein when he was in London, after having heard him play several times, and describes his impressions thus:

"Sometimes he plays like a wild beast and

he does not run wild, his power and richness of tone are quite beyond anything I ever heard before. . . . He does glorious things out of the fullness of his heart. When it comes to playing things which need self-control, or intelligent conscious interpretation, he is disappointing. . . ."

In 1876 his master, Dannreuther, got him a free ticket for the Bayreuth Festival, when he went after first studying the score: "I shortly began to understand D's enthusiasm for it; the man has grown so enormously since his earlier works, and I miss the occasional vulgarity and weakness which appeared to me in them. He seems entirely master of himself and his resources, and capable of carrying out his great intentions without a flaw."

Parry also had instruction from Sir George Macfarren, and quotes an illuminating comment by that strict theorist on a harsh passage in Parry's "Variations on a theme by Bach" which Parry tried to justify by quoting Bach's authority: "Yes," replied Macfarren, "one is often astounded at the very audacity of the harshnesses in Bach; but they are frequently followed by passages of unequalled beauty and one cannot expect that sort of thing in one's own works."

In spite of Parry's variety of interests he succeeded in composing, in the year 1880, at the age of thirty-two, his first big choral and orchestral work, "Prometheus Unbound," a setting of Shelley's poem, which was performed in September of the same year at the Gloucester Festival. This sealed Parry's apprenticeship to the art of music, and from that day he became more and more the professional musician, ultimately holding the two most important academic posts in England—that of Director of the

Royal College of Music and Professor of Music at the University of Oxford.

It is too early to estimate Parry's rank as a composer, but it is certain that he must be included

[Continued on page 998.]



A PIT-PONIES' "DERBY" DURING THE COAL STRIKE, WITH FOOD VOUCHERS AS PRIZES GIVEN BY THE MINE-OWNER: ROUNDING "TATTENHAM CORNER" AT DENBY COLLIERY.

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sometimes like an angel. The Turkish March from Beethoven's 'Ruins of Athens,' which is one of his great feats, is almost incredibly beautiful; some of his Chopin playing is quite astounding, and when

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THE WORLD OF WOMEN.

THE QUEEN, in opening the College of Nursing, was doing a good work in which she is very keenly interested. Her Majesty has always taken a



DAUGHTER OF THE NEW HIGH COMMISSIONER FOR NEW ZEALAND: MISS BETTY PARR.

Photograph by Harris Picture Agency.

General Strike must have greatly pleased their Majesties. The Queen is untiring; every day she evidences her interest in good works. The King's and her Majesty's visit to Epsom on Derby Day proved yet another opportunity for the public *en masse* to show their enthusiasm for them.

A very kind anonymous correspondent in Boston, U.S.A., who occasionally sends me news of what people in her part of the world are saying about European royal families, in which Americans take much interest, says that it is believed that the Infanta Beatriz of Spain will, during her visit to London this summer, meet the Duke of Brabant, heir-apparent to the Belgian throne, and that a betrothal will follow. The Duke is twenty-four, and the Infanta is seventeen this month. She is old for her

age, clever, and would make an excellent Queen. She is a great favourite with her father, King Alfonso. Queen Victoria Eugénie is said to be unable to realise that her daughter is grown up, and treats her too much as if she were a child for the Infanta's taste. While here, on a visit to her grandmother, Princess Beatrice, she will be able to meet the Belgian Crown Prince, who is a handsome young man and a great favourite in his own country. They are of the same religion, and the Bostonian match-makers are quite likely to be gratified.

The new High Commissioner for New Zealand,



THE WIFE OF THE NEW HIGH COMMISSIONER FOR NEW ZEALAND: LADY PARR.

Photograph by Harris Picture Agency.



A MAID OF HONOUR AT THE HOLYROOD COURT THIS YEAR: THE HON. OLIVE CAMPBELL.

Photograph by Lafayette.

Sir Christopher Parr, has now arrived in London to take over the duties in succession to the late Sir James Allen. He is a barrister, and has the C.M.G. Lady Parr was Miss Ethel Clara Haszard, and they have one son and four daughters, two of whom are with them here. Sir Christopher was here in 1916. He is a great yachtsman.

has four full brothers and four sisters. Lady Elgin's only sister married Sir Thomas Fowell Buxton three years ago. The Lady-in-Waiting at the Holyrood Court is Lady Kinross, wife of the second Baron Kinross, and a member of the Douglas family of which the Marquess of Queensberry is head. The Maids of Honour are Lord and Lady Blythwood's only child, the Hon. Olive Campbell, who is well known in London society; and Miss Frederica Baillie, who is in Scottish and English society, and belongs to a Scottish family. Lord Elgin abandoned all possible entertaining because of the General Strike,

[Continued overleaf.]

One or both of his daughters will be presented at Court.

Time was when the Lord High Commissioner's Court in Holyrood was a greater event in Scottish social life than it is now. This year it has been abridged by the Earl of Elgin, Lord High Commissioner. It remains, however, very important. The Countess of Elgin is a charming hostess, and will receive with her husband. She is the eldest daughter of Lord and Lady Cochrane of Cultra, and is an M.B.E. The marriage took place in 1921, and the only son of the house, Lord Bruce, is in his third year. He has two sisters, Lady Martha and Lady Jean Bruce, both slightly his senior. Lord Elgin, who is Grand Master Mason of Scotland, has been an assistant private secretary to the Secretary of State for the Colonies, and served in the European War, being twice mentioned in despatches. He succeeded his father, who married twice, and a half-brother



WIFE OF THE LORD HIGH COMMISSIONER FOR THE CHURCH OF SCOTLAND: THE COUNTESS OF ELGIN.

Photograph by Hay Wrightson.



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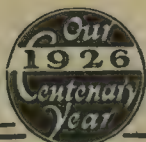
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CARS

"THE WORLD OF WOMEN."—(Continued.)

and the visit of the King and Queen to Edinburgh has been abandoned, because that strike so crowded the royal engagements in London that it was impossible for their Majesties to go to Scotland. Nevertheless, the High Commissioner's week in June is a high week in the beautiful city of Edinburgh, and is much looked forward to, and among the Ministers and their wives who have long looked back upon.

The Marchioness of Normanby will present her second daughter, Lady Elizabeth Phipps, at one of next month's Courts. Lady Katharine, her elder daughter, has already been presented, and is a very great favourite in the neighbourhood of Mulgrave Castle, the family seat. There is only one son, the Earl of Mulgrave, who will be fourteen next month. Lord Normanby was a Canon of Windsor for five years. He was, as Earl of Mulgrave, Vicar of St. Mark's, Worsley, near his sister, the Dowager Countess of Ellesmere. He was delicate as a younger man, a strict teetotaler, and a staunch Churchman, and he was a tremendous favourite with even the roughest of the miners among whom he worked. The Marchioness of Normanby is a younger daughter and co-heiress of the late Johnstone J. Foster, one of several very wealthy brothers. His sister married Lord Inchiquin.

Princess Helena Victoria, the friend and patron of the Y.M.C.A., paid several heartening visits to the canteen in Hyde Park during the Great Strike, where women of title were working in perfect harmony with women of toil. Lady Louis Mountbatten drove a car—there were, indeed, so many of the leading lights of social life working for all they were worth that it is invidious to give more names. One enthusiast did, indeed, blow the gas-oven at which she was cooking to smithereens, and rendered herself a patient in hospital, by failing to detect a strong smell of gas and lighting a match, but accidents were not numerous. The canteen work for volunteers at night was strenuous, but complaints were taboo and tiredness never so much as mentioned. Mrs. Baldwin had 800 and odd cars placed at her disposal for conveying girls and women to and from their work. I saw her several times since the collapse, and each time she was surrounded by groups of people showering congratulations for the Premier and for herself. Her invariable answer was: "It was you people that did it. Neither the Prime Minister nor anyone could have done anything at all without you all. It was his splendid backing that kept him going through a terribly trying, strenuous, most anxious time."

There is no denying that the Season has received a knock, but English people are nothing if not recuperative. Given the weather we want, such as we have already enjoyed, and there will be a brilliant Ascot. I hear that some of our royal visitors will be here for that great event of sport and dress. There will be a gala performance at the Horse Show the Monday after Ascot. There will be at least two, probably three, garden parties at Buckingham Palace. Dances that had to be postponed are now fixed, and there will be more than half-a-dozen a night this month and next. There will be lots of polo, and Henley and cricket at Lord's will draw smart crowds as usual.

A. E. L.

OLD TRADES AND NEW KNOWLEDGE.

(Continued from Page 972.)

Next, we come to a very important point which has to do with the difference between a stain and a dye. How is the indigo molecule to be put on to, say, the woollen fibre? The answer is very interesting. First, it is necessary to get the indigo into solution. Now, the molecule as it stands will have nothing to do with water molecules; indigo is not soluble in water. The construction of the molecule must be temporarily changed. This is done by putting it into the water with some caustic alkali. The chemical effect of this is to give the two important oxygens each a new hydrogen neighbour. Having meddled with the colour-producing part of the molecule, we are not surprised that its colour disappears. There is generally some yellow now in the solution, but this remaining colour is due to impurities. The altered molecule, which would previously have associated only with its own kind, making a solid, now takes to the water molecules; the substance is dissolved. If a material is dipped into it, the solution penetrates the minute crevices between the fibres. But when the material is lifted out, the oxygen of the air promptly attacks it and bears off the two hydrogen atoms which have been attached to it; and the molecule regains its colour. The material turns blue before our eyes. This is called "vat-dyeing" (see top left illustration on our page).

There is another type of dyeing which may be mentioned briefly. The essential molecule of madder, "alizarin" as it is termed, is not soluble in water, but can be held in water as a cloud of finely-divided particles. In this way it can be brought up to a cotton material which is to be dyed. Now the cotton has been prepared by impregnating it with molecules,

containing heavy metal atoms, iron, or aluminium, or chromium. The cotton is said to be "mordanted," as seen in the bottom left-hand corner of our illustration. When the alizarin molecule comes in contact with one of these, it turns out all the atoms of the molecules put on to the cotton except the metal, to which it attaches itself as to an anchor. It is as if a boat went into a harbour, found another boat at anchor there, cut it adrift and took its anchor for itself. The colour now depends on the nature of the metal atom; thus several varieties of mordant may be put on to a cotton piece according to a pattern. The same bath will bring out different colours correspondingly.

THE WORLD OF MUSIC.

(Continued from Page 994.)

among the first two or three English names of the nineteenth century. There is no English composer since Purcell who deserves to be ranked higher than, or as high as, Parry. He, more than any other man, must be given the credit for the great renaissance of English music which has taken place during the last fifty years. Parry was a great musician and a man of exceptional culture and independence of thought. Whether he might have taken a higher place in the hierarchy of European musicians had he devoted himself more exclusively to music is difficult to determine. According to Mr. Graves the multiplicity of his activities was not detrimental to his creative powers:

"When one remembers that his best work was always done in these conditions, it is hard to avoid the paradoxical conclusion that they were not only inevitable to a man of his temperament and character, but actually stimulated him to greater concentration. The relaxation of this outside pressure had the contrary effect, and on the few occasions in his life when he was completely master of his time, the creative results were nil or negligible."

This is not a unique phenomenon. It is probably true of all creative artists that they need a stimulus of some kind to spur them on to their best work, and possibly Parry lived the sort of life which best suited him. Nor can we deny a portion of genius to the man who composed the magnificent setting of Blake's "Jerusalem," the man who also wrote: "Genius is ultimately the power of going alone. It hardly exists until it is at variance with its contemporaries, till it prophesies hard things, and has been purified and purged by suffering."—W. J. TURNER.



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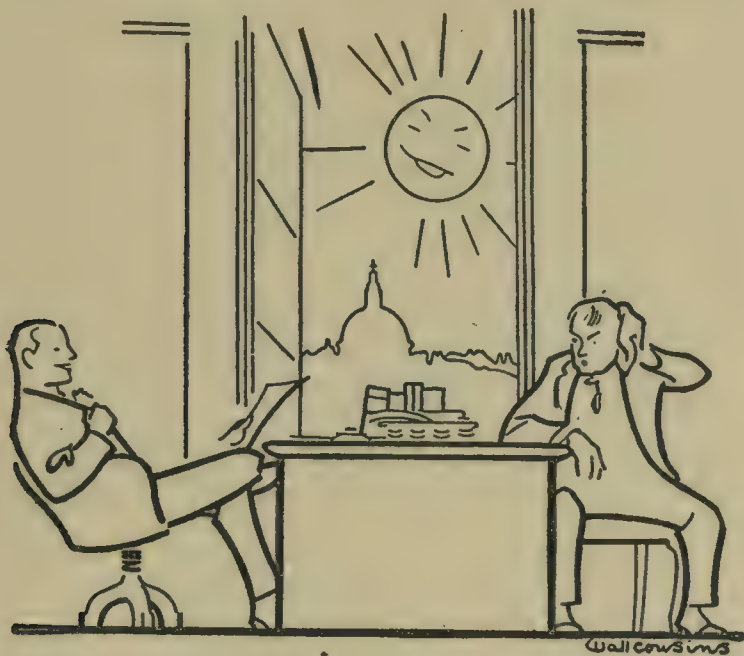
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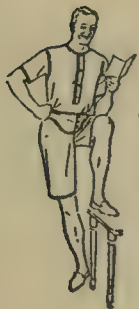


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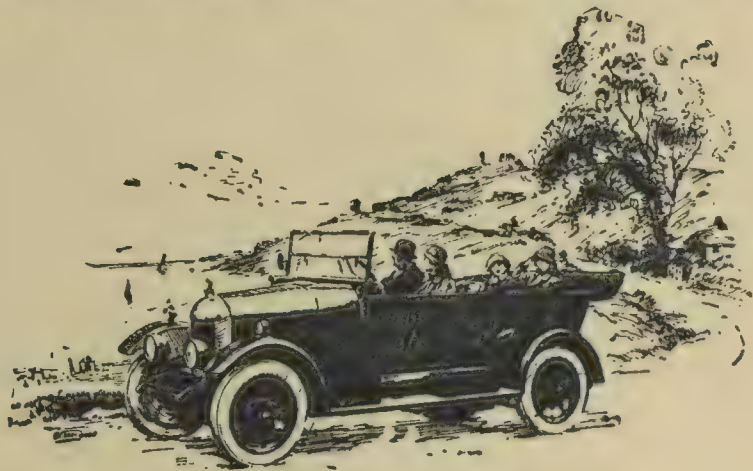
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THE CHRONICLE OF THE CAR.

The Question of the Speed-Limit.

Whether the long-expected Road Traffic Bill will come before Parliament this year seems to be a little doubtful. It was the intention of the Government to bring the Bill forward so that it could reach the Statute Book during the present session, but the General Strike, the coal stoppage, and other unforeseen events may quite possibly cause its postponement for yet another year. Still, it seems to be in order to discuss certain aspects of the Bill, particularly the speed-limit clauses, not only because they will ultimately fall to be discussed when the Bill is brought forward, but because we have fresh in our minds the lessons of the General Strike.

I have no doubt that these speed-limit clauses will prove to be the most controversial of the whole Bill. It is understood that the Government intends to make some alteration in the existing speed limit of twenty miles an hour. Some say that it proposes to raise the limit to thirty miles an hour, while others profess the knowledge that the intention is to abolish it altogether. Certainly something—probably one or other of these two alternatives—dealing with the question will be a

part of the Bill. If we assume that it will in fact prove to be the Government intention to adopt one of these, either thirty miles an hour or total abolition, it is fairly safe to prophesy that the proposal will meet with very strenuous opposition in many quarters. Much as we have progressed in our knowledge of motor-cars and their use, there are still very many people who measure danger in terms of speed pure and simple. That this is quite a wrong assessment does not matter—the opposition will not be convinced.

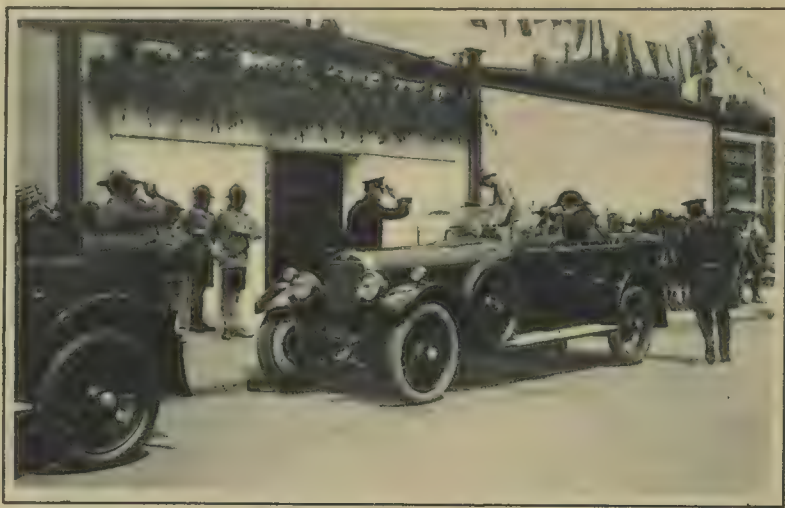
Now, during the General Strike almost every motor vehicle capable of running at all was impressed into service. The police had quite enough to do without bothering themselves about technical infractions of the speed law, and the net result was that everybody drove at the speed which seemed safe to him. Further

than this, hundreds of vehicles were used by the authorities for the purpose of conveying individuals and urgent communications from place to place at high speed. I know, for example, of one driver who completed the journey from London to Liverpool and back, a distance of over 420 miles, in 11½ hours—not running time, but elapsed time from London to London. Captain Barnato did the London to Birmingham trip in 2 hrs. 11 min. for the hundred-odd miles. Some of the Brooklands Squad attached to police headquarters used to cross London at an average speed of forty-five miles an hour.

But Few Accidents.

Now that the strike is a matter of past history, and there has been time for the records to be

collected, it does not appear that the virtual abolition of the speed limit, accompanied as it was by a vastly increased motor mileage, was responsible for an undue number of accidents. As a matter of fact, there is



PRINCESS MARY VISCOUNTESS LASCELLES VISITING WOLVERHAMPTON: H.R.H. IN A SUNBEAM CAR ON THE OCCASION OF HER OPENING THE NEW TECHNICAL COLLEGE.

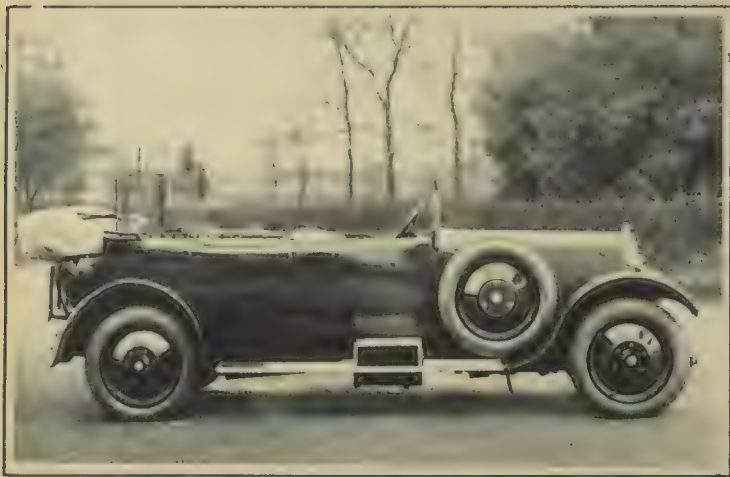
When Princess Mary Viscountess Lascelles visited Wolverhampton, on May 31 to open the new Technical College, she drove to it in one of the eight 20-60-h.p. Sunbeam cars that were placed at the disposal of the town authorities by the Sunbeam Company.

nothing to show that accidents were above the normal, which goes to prove my original contention, that speed by itself does not of necessity connote danger. It has often been pointed out, but it will bear repetition, that circumstances must at all times be the governing factor in this matter of safe speeds. For example, take any busy market town on its market day. To attempt to drive at ten miles an hour through the market-place would be the act of a maniac. Go through the same town in the early hours of Sunday morning, and you may be summoned for exceeding the ten-miles limit—if there is one—though forty would be perfectly safe.

An Anachronism.

The twenty-miles speed limit is an anachronism, and is all the worse for the fact that literally nobody observes it—not even the police themselves in their private cars or official vehicles. I have myself more than once

[Continued overleaf.]



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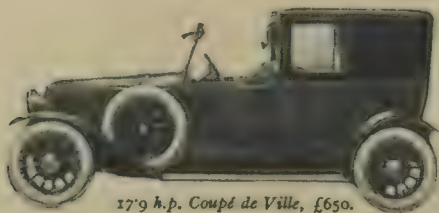
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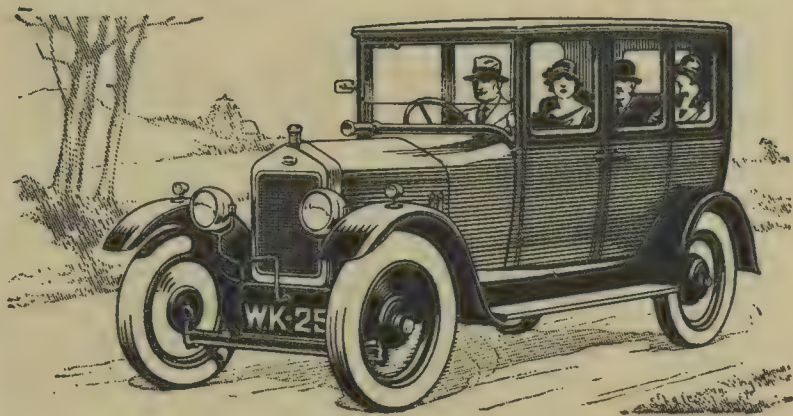
'The Yorkshire Post' on 16th April, 1926

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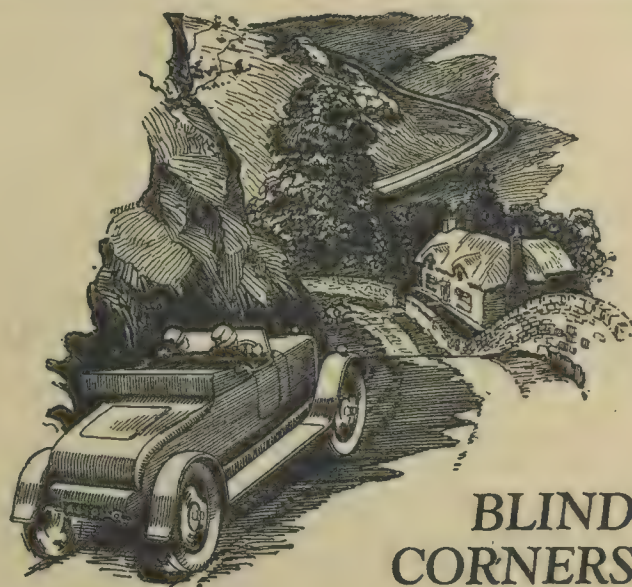
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Continued.]

come down the Embankment behind a police car at thirty miles an hour—a perfectly safe speed at the time and in the conditions. The limit was imposed in an Act passed within a year of a quarter of a century ago, when the motor-car was still in the making, when it was very imperfectly understood by any but the experts, and when it was, comparatively speaking, quite deficient in control. I say comparatively, because in controllability the car of that time bore as much relation to that of to-day as Noah's Ark to the *Queen Elizabeth*. The limit was not too bad a standard then, but to-day it is completely out of date and disregarded. It would not affect the public safety at all if it were abolished entirely, while to raise it to thirty miles an hour would not add a mile an hour to the speed at which cars are driven now. Of the two alternatives I prefer the latter, for the reason that, if I have to be summoned at all, I prefer it should be for a purely technical offence, and not for driving to the



A CHARMING NOVELTY IN SUNK GARDEN DESIGN: THE MOAT GARDEN, SHOWN BY MESSRS. GAZE AT THE CHELSEA FLOWER SHOW.

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common danger. I am very much afraid that, if the limit were abolished, we should find that the police would be very active in these common-danger prosecutions, and our last case might easily be worse than the first. That is why I am by no means keen to see a strong motorists' agitation for total abolition.

The Aldershot Tattoo.

As usual, the car-parking arrangements at the Aldershot Tattoo this month are in the hands of the R.A.C. Motorists who intend to see this wonderful military spectacle should secure their places early, as I understand the demand is very heavy. W. W.

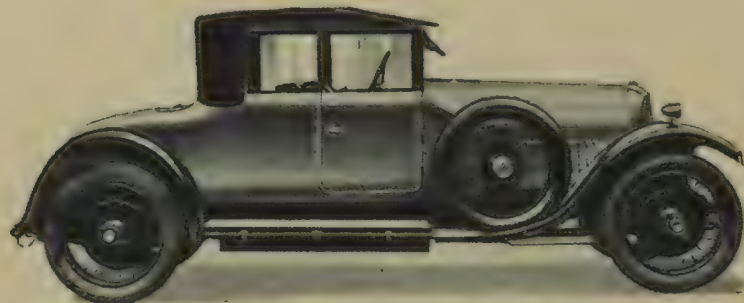
In reproducing Mr. L. Campbell Taylor's picture, "The State Dining Room," shown at the Royal Academy, in our issue of May 22, we omitted to mention that it was reproduced by courtesy of Messrs. Frost and Reed, Ltd., who are the owners of the copyright.

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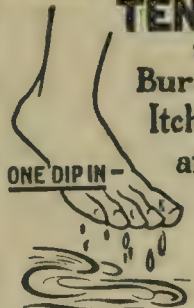
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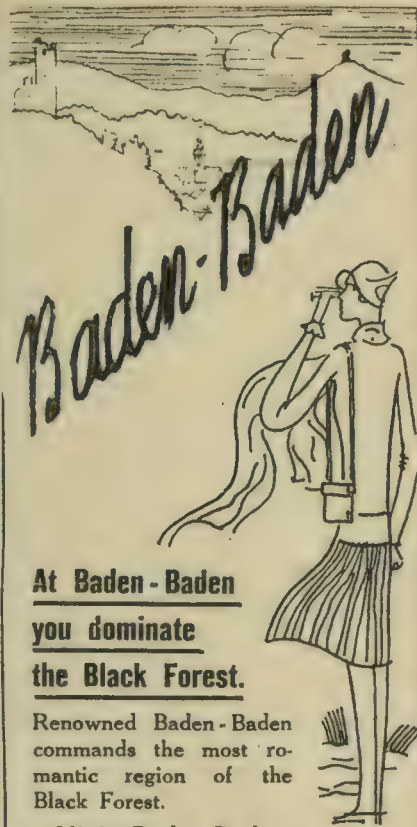
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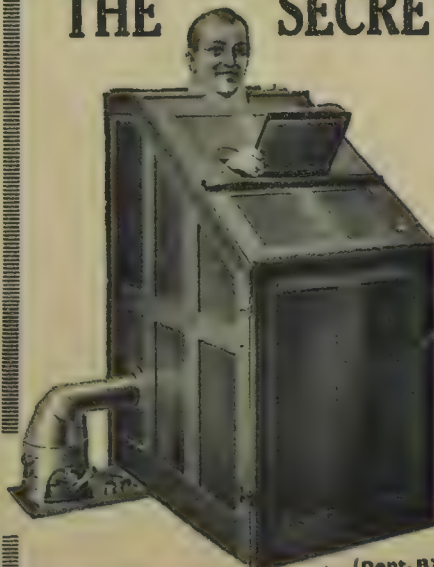
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THE PLAYHOUSES.

A TRIPLE BILL AT EVERYMAN'S.

AN interesting triple bill has been offered at Everyman's, the authors being such master playwrights as Pirandello, Galsworthy, and Tchekov. Pirandello's one-act piece, "The Man with a Flower in His Mouth," deals with the subject of a man under sentence of death; but with its cancer-stricken poet making, as it were, public exhibition of his fate, and buttonholing a passer-by to give him the unpleasant information about himself, and to talk rhetorically about mortality, this monologue—for it is little more—scarcely appeals to English taste or ideas of decent reserve. It is an effective enough medium, however, for the display of an actor's virtuosity, and Mr. Ernest Milton seizes the chance it supplies. Mr. Galsworthy's contribution, "Punch and Go," is a joke, presumably at the expense alike of preciosity in art and the philistinism which so often marks its presentation, at any rate in the theatre. But Mr. Galsworthy is rather too Olympian to joke very easily. A pretty—too pretty—Arcadian trifle about Orpheus and his lute is turned down after rehearsal by a manager whose manners are atrocious and whose cigar is constantly in evidence. Explosions of temper from the producer, weary patience shown by the stage-manager, apathy of the stage-hands, troubles with the lighting, and the fatuousness of a young actress when speaking outside her part—these things provide amusing interludes, and there is some pleasant acting from Mr. Austin Trevor, Miss Elissa Landi, Mr. Norman Page, and Mr. Willard; but the touch in this satire is a little heavy. The Tchekov farce, "The Bear," tells with Russian accessories the old story of the widow who makes pretence of being wrapped up in thoughts of the "dear departed," but is on the pounce for a man—in this case a primitive man, and therefore an easy victim. Miss Nancy Price is the widow.

"YVONNE," AT DALY'S.

The feature of "Yvonne," the new musical comedy at Daly's, is the dancing of Mr. Hal Sherman. His work, alike quaint and astonishing, caused a sensation on the first night and won all the audience's enthusiasm. For the rest, the scenery is pretty and the music tuneful enough; but the story, besides

being familiar, is tame, and there is no outstanding success apart from Mr. Sherman's to chronicle. Mr. Mark Lester can be very amusing, but has too little chance of being so here. Mr. Arthur Pusey is thrown away on a conventional part. Miss Ivy Tresmand sings pleasantly, and there is a very attractive bevy of chorus girls. But Daly's in the past has given us far better things than "Yvonne."

CHESS.

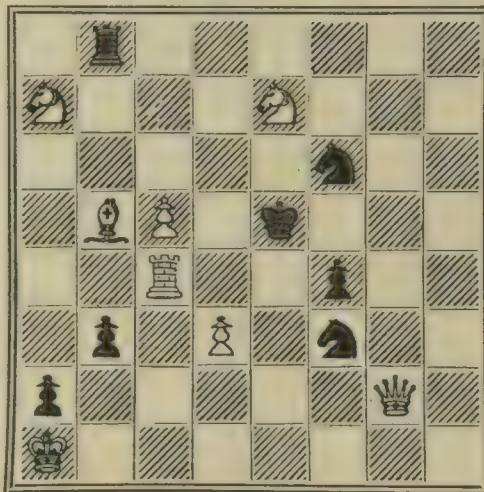
To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

SOLUTION OF PROBLEM No. 3978.—By E. BOSWELL.

WHITE
1. Q to R 4th
2. Mates accordingly.

A fair problem with a good key move, and some pleasing mates. There is, however, too much material wasted in the construction, and, although we admit the necessity of the position to carry out the composer's idea, the cost is excessive.

PROBLEM No. 3980.—By H. BURGESS.
BLACK.



WHITE.

White to play, and mate in three moves.

P V EARLY (Hong Kong).—Thanks for the way you have taken our criticism. We feared it might be considered rather heavy-handed, but it was intended in all kindness for your good.

J W SMEDLEY (Brooklyn, N.Y.).—Like many others, you have chosen the wrong square for the King in the key-move of No. 3977. The defence of 1. — P to B 4th, can only be met by White playing his Kt to Kt 1st, and therefore the King can only go to R 1st. We shall miss your correspondence while you are away, but hope this quiet little island will give you a kindly welcome.

C WILLING (Philadelphia).—Again most acceptable.

C B S (Canterbury).—Your problem seems to be now quite right, and for a first attempt is not without merit. At any rate, we are venturing to publish it shortly.

H W SATOW (Bangor).—The defence you have overlooked in No. 3977 is 1. — B to Kt 5th. Many solvers thought that, owing to this, the problem had no solution.

A EDMESTON (Worsley).—We congratulate you on the success of your perseverance, but we are quite sure you felt well rewarded in the end.

E G B BARLOW (Bournemouth).—Thanks for amended diagram. We have this time taken care to destroy the defective version.

CORRECT SOLUTIONS OF PROBLEM No. 3975 received from G Parbury (Singapore) and P V Early (Hong Kong); of No. 3976 from G Parbury (Singapore); of No. 3977 from J E Houseman (Chicoutimi) and A Edmeston (Worsley); of No. 3978 from H Heshmat (Cairo), A Edmeston (Worsley), J W Smedley (Brooklyn, N.Y.), John Hannan (Newburgh, N.Y.), J E Houseman (Chicoutimi), Ivan Bossé (Quebec), R P Nicholson (Crayke), and Albert E Davies (Ferry Hill); and of No. 3979 from W C D Smith (Northampton), J M K Lupton (Richmond), H Burgess (St. Leonards-on-Sea), Albert Taylor (Sheffield), M E Jowett (Grange-over-Sands), P J Wood (Wakefield), H M Satow (Bangor), C B S (Canterbury), A E Davies (Ferry Hill), J C Kruse (Ravenscourt Park), J Hunter (Leicester), L W Caferata (Farndon), J P S (Cricklewood), Rev. W Scott (Elgin), A Edmeston (Worsley), J Caldwell (Hove), C H Watson (Masham), G Stillingfleet Johnson (Cobham), J T Bridge (Colchester), R B N (Tewkesbury), P Cooper (Clapham), and C A P (Bournemouth).

CHESS IN ENGLAND.

Game played in the Open Tournament of the West of England Chess Congress at Weston-super-Mare, between Messrs. C. MANSFIELD and R. E. LEAN.

(Irregular Opening.)

WHITE (Mr. M.)	BLACK (Mr. L.)	WHITE (Mr. M.)	BLACK (Mr. L.)
1. P to K 4th	Kt to Q B 3rd	to B 4th, is not without attraction as an alternative; but Black's play at this point takes on an air of fatigue from which is no recovery.	
2. P to Q 4th	P to K 4th	14. K R to Kt sq	Q to R 6th
3. P takes P	Kt takes P	15. R to Kt 3rd	Q takes P
4. P to K B 4th	Kt to Kt 3rd	16. Q to B 3rd	B takes B
5. B to K 3rd	Kt to R 3rd	17. Q takes B	Q to R 5th
6. Kt to Q B 3rd	B to Kt 5th	18. Q R to Kt sq	Q to B 3rd
7. Q to Q 4th	Q to K 2nd	19. Kt to Q 4th	Q R to B sq
Black's opening is attributed to Neimzowitch, but we are certain that master would never countenance the line here followed. Although the text move is an ingenious reply to the double threat of White's Queen, Black is already in difficulties.			
8. Castles Q R	B takes Kt	20. P to B 5th	Kt to K 4th
9. Q takes B	Q takes P	21. Q to K 4th	K to R sq
Not a very wise capture, but it is not easy to see anything better.			
10. R to K sq	Castles	22. B to Kt 5th	Kt to Q 6th (ch)
11. Q takes B P	P to Q 3rd	23. Q takes Kt	Q to K 4th
12. B to Q 3rd	Q takes Kt P	24. P to B 6th	R to K Kt sq
13. Kt to K 2nd	B to B 4th	25. P takes P (ch)	Q takes P
His best reply seems, 13. — Q to B 3rd; or even, 13. — Kt			
26. Kt to B 5th			
27. Q takes Kt			
28. Q takes R			
Resigns.			

A pretty finish to a well-handled game, especially in the final attack; but White took full advantage all through of the opportunities afforded in the opening.

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9	6 x 3	1	6 6	0	
9	5 x 3	7	6 15	0	
9	8 x 3	0	6 15	0	
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8	8 x 3	0	6 15	0	
9	7 x 3	3	6 15	0	
8	10 x 3	4	6 15	0	
9	1 x 3	2	7 7	0	
9	4 x 3	3	7 7	0	
8	11 x 3	7	7 7	0	
9	5 x 3	10	7 7	0	
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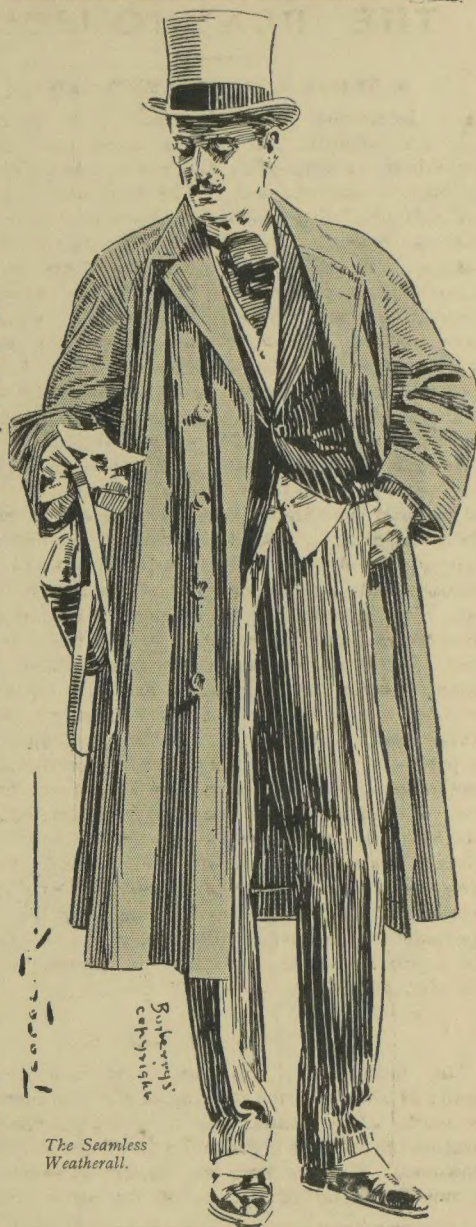
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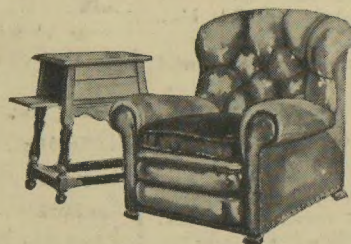
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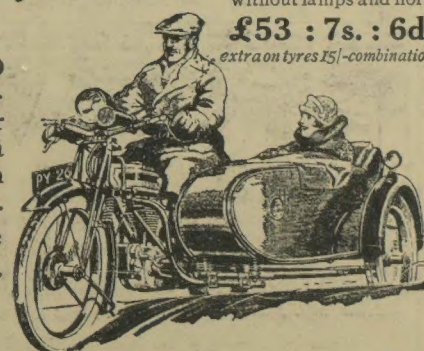
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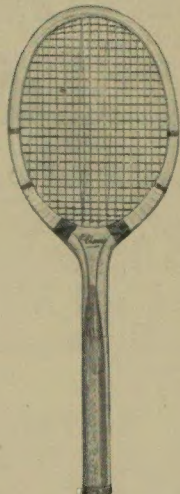
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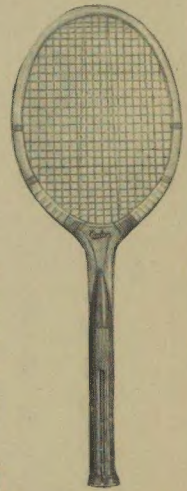
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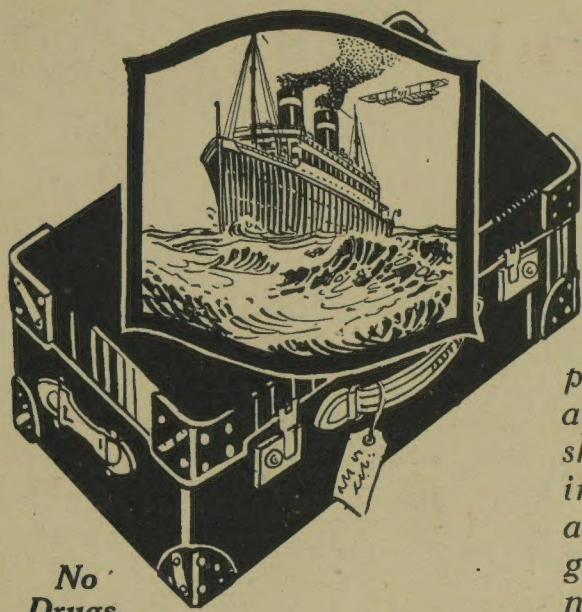
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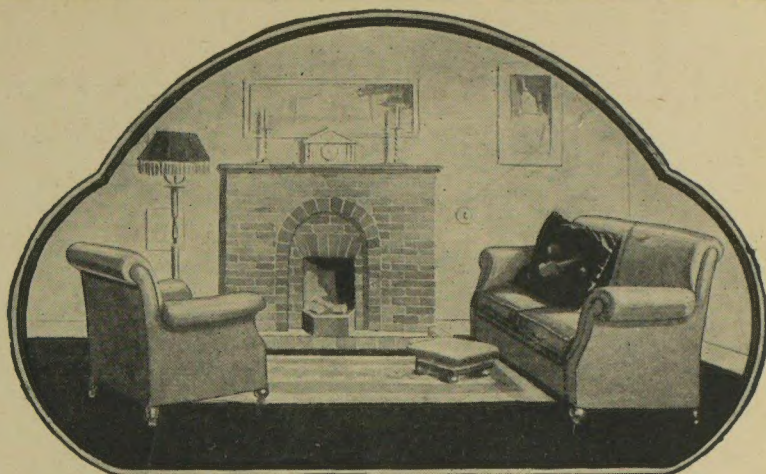
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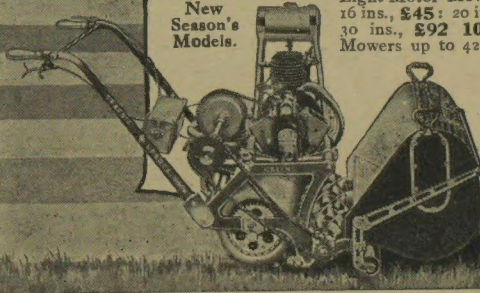
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